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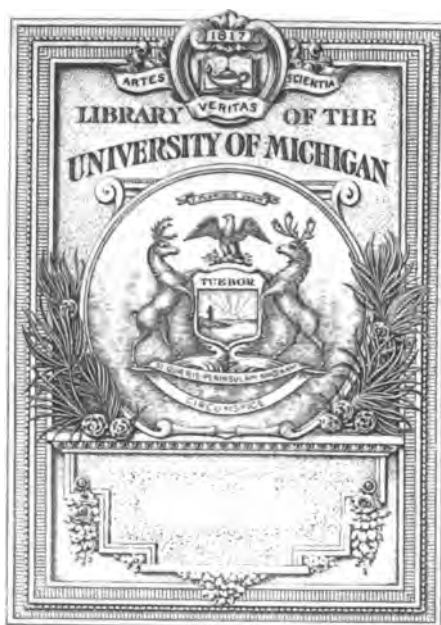
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JERUSALEM

AN

ORATORIO

THE WORDS SELECTED FROM THE BIBLE



The Music Composed by

HUGH A. CLARKE, MUS. DOC.

Professor of Music, University of Pennsylvania



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Philadelphia, Pa.

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2003

C6

J5

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Jerusalem.

Part I.

No 1.

H. A. CLARKE. Mus. Doc.

Maestoso.
Recit.

VOICE.

PIANO.

Da - vid and all

Is - ra - el went to Je - ru - sa - lem, the cit - y of the Je - hu - sites

And took the strong hold of Zi - on and Da - vid dwelt in the

fort and call - ed Zi - on the cit - y of Da - vid.

No 2.



SOPRANO. *f*

ALTO. Great is the Lord,

TENOR. *f*

BASS. Great is the Lord,

First system of the vocal and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Great is the Lord,". The piano accompaniment consists of a right hand with a flowing eighth-note melody and a left hand with a steady eighth-note accompaniment.

Great is the Lord, Great is the

Great is the Lord, Great is the

Second system of the vocal and piano accompaniment. The vocal parts continue the phrase "Great is the Lord, Great is the". The piano accompaniment continues with the same eighth-note patterns.

Lord and great-ly to be prais - ed.

Lord and great-ly to be prais - ed.

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Great is the Lord and great-ly to be

Great is the Lord and great-ly to be

The second system continues the vocal and piano parts. The lyrics are "Great is the Lord and great-ly to be". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

prais - ed.

In the cit - y of our God

prais - ed.

In the cit - y of our God in the

The third system concludes the page. It includes the lyrics "prais - ed." and "In the cit - y of our God". The piano accompaniment continues with a similar texture, ending with a final chord in the right hand and a sustained bass note in the left hand.

In the cit - y of our God, in the
in the mountain of his Ho - li - ness.
In the cit - y of our God,
mountain of his Ho - li - ness. In the cit - y of our
mountain of his Ho - li - ness, In the cit - y of our God,
In the cit - y of our God, In the cit - y of our
in the mountain of his Ho - li - ness, In the cit - y
God, In the cit - y of our God,
Great is the Lord, great is the Lord,
God. In the mountain of his ho - li - ness.
of our God In the mountain of his ho - li - ness.
In the cit - y of our God, In the mountain of his ho - li - ness.

Great is the Lord, Great is the Lord and

Great is the Lord, Great is the Lord and

This system contains the first two lines of the hymn. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Great is the Lord, Great is the Lord and'. The piano part begins with a series of chords in the left hand and a melodic line in the right hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady harmonic accompaniment with chords.

great - ly to be prais -

great - ly to be prais -

This system contains the next two lines of the hymn. The lyrics are 'great - ly to be prais -'. The vocal staves continue the melody, and the piano accompaniment provides a steady harmonic accompaniment.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand continues the complex, flowing melody, and the left hand provides a steady harmonic accompaniment.

ed. Blessed be the Lord God of Is - ra - el who hath full -

ed.

This system contains the final two lines of the hymn. The lyrics are 'ed. Blessed be the Lord God of Is - ra - el who hath full -'. The vocal staves continue the melody, and the piano accompaniment provides a steady harmonic accompaniment.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand continues the complex, flowing melody, and the left hand provides a steady harmonic accompaniment.

fill - ed that which he spake to Da - vid say - ing, I have

Bless - ed be the Lord God of

chosen Je - ru - sa - lem I have chos - en Je - ru - sa

Is - ra - el who hath ful - fill - ed that which he spake to Da - vid

lem that my name might be there my name might be

say - ing I have chos - en Je - ru - sa - lem

Bless - ed be the Lord God of Is - ra - el who hath ful -

there.

I have chos-en Je - ru - sa - lem that my name might be

fill - ed that which he spake to Da-vid say-ing I have

Bless-ed be the Lord God of

Blessed be the Lord God of

there my name might be there.

cho-sen Je - ru - sa - lem. I have chos-en Je - ru - sa -

Is - ra - el who hath ful - fill - ed that which he spake to Da-vid

Is - ra - el bless - ed be the Lord God of Is - - ra -

bless-ed be the Lord God of Is - ra - el who hath ful -

lem that my name might be there I have

saying, I have chos-en Je - ru - sa - lem

el of - Is - ra - el. Bless-ed be the Lord God of
 bless - ed that which he spake to Da-vid say - ing I have
 chos-en Je - ru - sa - lem that my name might be there my name might be
 I have chos-en Je - ru - sa - lem,

Is - ra - el.
 chos-en Je - ru - sa - lem I have chos-en Je - ru - sa -
 there. Bless-ed be the Lord God of
 I have chos-en Je - ru - sa - lem.

Bless - ed be the Lord God of Is - ra - el who hath ful -
 lem. I have chos-en Je - ru - sa - lem have cho -
 Is - ra - el who hath ful - fill-ed that which He spake to
 I have chos-en Je - ru - sa - lem that my name might be there.

fill - ed that which He spake to Da-vid say - ing I have
 - sen Je - ru - sa - lem that my name might be there, I
 Da - vid to Da - vid bless - ed be the Lord God of

chos-en Je - ru - sa - lem. I have chos-en Je - ru - sa -
 - have chos-en Je - ru - sa - lem I have chos-en Je - ru - sa - lem.
 Is - ra - el
 who hath ful - fill - ed that which He spake to Da-vid

lem that my name might be there might be there.
 I have chos - en Je - ru - sa - lem that my
 Blessed be the Lord God of Is - ra - el who hath ful -
 say - ing I have chosen Je - ru - sa - lem, Have

Blessed be the Lord God of
name My name might be there I have
fill - ed that which He spake to Da - vid say - ing.
chos - en Je - ru - sa - lem bless - ed be the

Is - ra - el who hath ful fill ed that which he spake to
chos - en Je - ru - sa - lem, Je - ru - sa - lem who hath ful -
I have chos - en Je - ru - sa - lem
Lord God of Is - - ra - el who hath ful - fill - ed

Da - vid spake to Da - vid say - ing.
fill - ed that which He spake to Da - vid say - ing.
that which He spake to Da - vid say - ing.
that which He spake to Da - vid, spake to Da - vid say - ing.

I have chos - en Je - ru - sa - lem,

I have chos - en Je - ru - sa - lem,

I have chos - en Je - ru - sa - lem, have

I have chos - en Je - ru - sa - lem, have

chos - en Je - ru - sa - lem. Great is the

chos - en Je - ru - sa - lem. Great is the

This musical score is for the hymn "Great is the Lord". It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is organized into three systems, each containing vocal staves and a grand staff for the piano.

System 1: The vocal parts enter with the lyrics "Lord Great is the Lord". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

System 2: The vocal parts continue with "Great is the Lord and great-ly to be". The piano accompaniment continues with the same rhythmic pattern, adding some harmonic variation in the right hand.

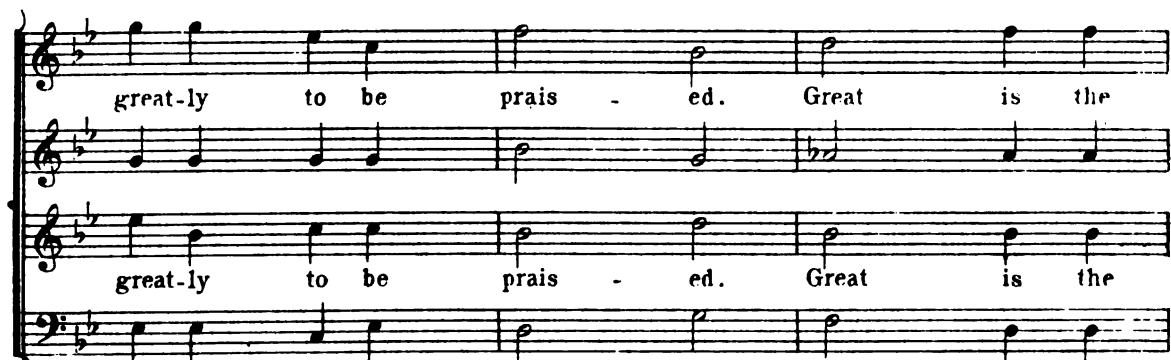
System 3: The vocal parts conclude with "prais - ed, Great is the Lord and". The piano accompaniment features a more active right hand with sixteenth-note runs, while the left hand remains steady.

The lyrics are distributed across the vocal staves as follows:

System 1: Lord Great is the Lord

System 2: Great is the Lord and great-ly to be

System 3: prais - ed, Great is the Lord and



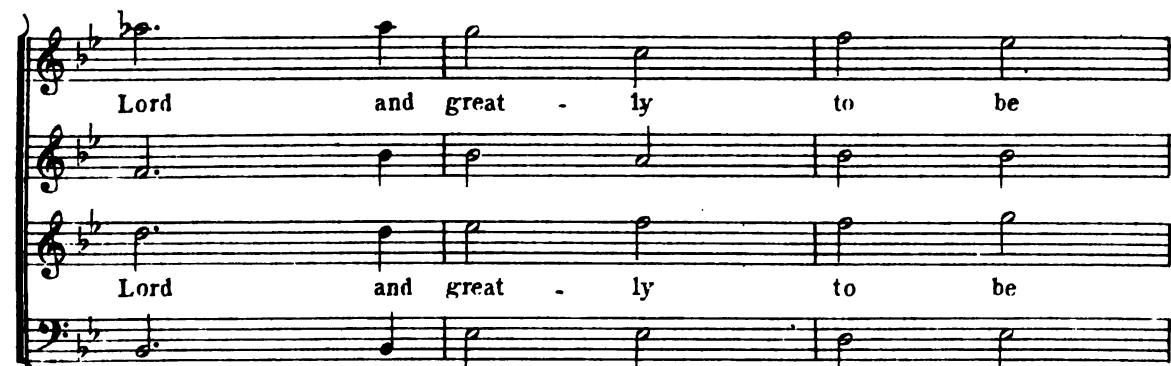
great-ly to be prais - ed. Great is the

great-ly to be prais - ed. Great is the

This system contains the first two systems of music. Each system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts are in a homophonic setting, with the lyrics 'great-ly to be prais - ed. Great is the' appearing on both the Soprano and Alto staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.



This block shows the piano accompaniment for the first system. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic foundation with chords and syncopated rhythms.



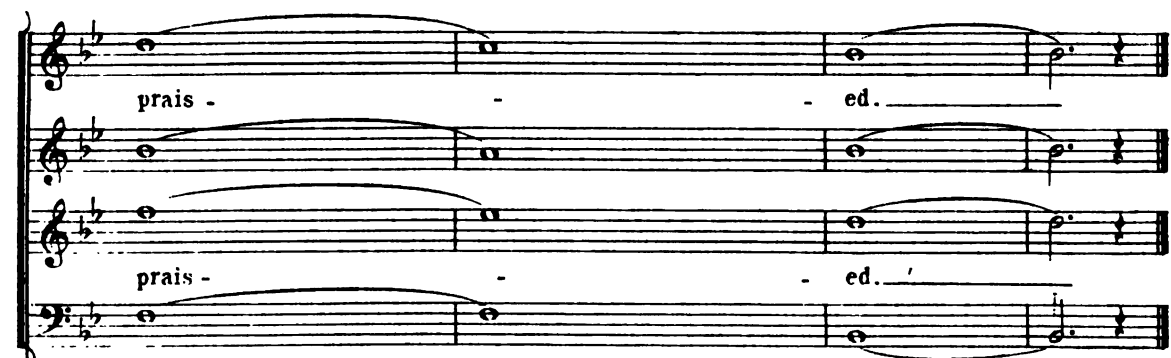
Lord and great - ly to be

Lord and great - ly to be

This system contains the third and fourth systems of music. The vocal parts continue with the lyrics 'Lord and great - ly to be'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand playing chords and syncopated rhythms.



This block shows the piano accompaniment for the second system. The right hand continues the eighth-note melody, and the left hand provides harmonic support with chords and syncopated rhythms.



prais - ed.

prais - ed.

This system contains the fifth and sixth systems of music. The vocal parts conclude the phrase with 'prais - ed.'. The piano accompaniment features a final cadence, with the right hand playing a sustained note and the left hand playing a final chord.



This block shows the piano accompaniment for the third system. The right hand plays a final melody line, and the left hand provides harmonic support with chords and syncopated rhythms.

Recit.

No 3.

BASS SOLO.

The Lord hath chos-en Zi-on He hath de-sir'd it for a Ha-bi-

tation. This is my rest for ev-er Here will I dwell.

Andante.

Beau-ti-ful, beau-ti-ful, beau-ti-ful for si-tu-

a-tion the joy the joy of the whole earth is mount Zi-on. Beau-ti-ful

beau - ti - ful, beau - ti - ful for si - tu - a - tion the

joy, the joy of the whole earth is mount Zi - on the cit - y of the

great King, the cit - y of the great King.

God is known in her pa - lac - es for a re - fuge.

God is known in her pa-lac-es for a re-fuge known _____ in her

pa-lac-es for a re-fuge,

Più moto.

For lo the Kings as-sem-bled. they pass'd by to - geth-er.

Lo the Kings as-sem-bled they pass'd by to - geth-er they

saw it Then were they a - mazed, They were dis -

mayed, they were dis - mayed, they has-tend a -

way, they has-tend a - way, dis - mayed they has-tend a - way.

Tempo I. As we have heard

so have we seen in the cit-y of the Lord of Hosts, in the cit-y of our

God. God will e - stab - lish it for - ev - er,

God will e - stab - lish it for - ev - er, God —

— will e - stab - lish it for - ev - er. — Let mount

Allegro.

Zi - on be glad, let the daughter of Ju-dah re - joice, let the

This system features a vocal melody in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

daughter of Ju-dah re - joice, re - joice ——— in thy judg - ments.

This system continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

No 4.

March and Chorus.

This system contains the instrumental introduction for the March and Chorus. It features a piano accompaniment in the grand staff. The key signature has two flats, and the time signature is common time.

Walk a-bout Zi-on gorounda-bout her, goround a-bout her.

Walk a-bout Zi-on gorounda-bout her, goround a-bout her.

This system contains the vocal melody and piano accompaniment for the Chorus. The lyrics are written below the vocal lines. The piano accompaniment is in the grand staff.

Mark yewell her bul-warks,

Mark ye well her bul-warks, tell all the

Tell all the tow'rs there of,

con. 8

Mark ye well her bul-warks tell all the tow'rs there-of,

tow'rs there-of, Mark ye well her bul-warks tell all the tow'rs there-of,

Mark ye well her bul-warks tell all the tow'rs there-of.

Mark ye well her bul-warks tell all the tow'rs there-of.

Walk a-bout Zi-on go rounda - bout her, Consid-er her

Walk a-bout Zi-on go rounda - bout her, Consid-er her

pa-la-ces. Je-ru-sa-lem is build-ed as a cit-y that is com-

pa-la-ces.

pact to-gether.

mf Je-ru-sa-lem is build-ed as a cit-y that is com-

mf

pact to-gether, Whith-er the tribes of the
 Whith-er the tribes of the Lord go
 Whith-er the tribes of the Lord go
 Whith-er the tribes of the Lord go up to give
 Lord go up to give thanks, give
 up to give thanks, thanks
 up to give thanks to the name of the Lord. Pray for the peace, the
 thanks to the name of the Lord. Pray for the
 to the name of the Lord.

peace of Je - ru - sa - lem They shall pros - per that love Thee.

peace of Je - ru - sa - lem. They shall

Pray for the peace, — the peace of Je -

Pray for the peace of Je -

Pray for the peace, — the peace of Je - ru - sa - lem.

pros - per that love Thee Pray for the peace of Je - ru - sa - lem.

ru - sa - lem they shall pros - per that love thee, that love

ru - sa - lem.

they shall pros - per — shall prosper that love — Thee.

Pray for the peace of Je - ru - sa - lem.

thee, shall pros - per that love Thee that love — Thee.

Pray for the peace — the peace of Je - ru - sa - lem.

they shall pros - per that love Thee. Pray for the

they shall pros - per that love Thee.

they shall pros - per that love Thee.

peace, the peace of Je - ru - sa - lem.

Pray for the peace of Je - ru - sa - lem, Pray for the

Pray for the peace, the

Pray for the peace of Je - ru - sa - lem.

Pray for the peace, the peace of Je -

peace of Je - ru - sa - lem, they shall pros - per they shall

They shall pros - per,

Pray for the peace of Je - ru - sa - lem.

ru - salem they shall pros - per, shall pros - per that love Thee.

pros per, shall pros - per, shall pros - per that love Thee.

They shall pros - per, shall pros - per that love Thee.

Peace be with - in thy walls, peace be with -

Peace be with - in thy walls;

in thy walls, and pros - per - i - ty with -

peace be with - in thy walls and pros - per - i - ty with -

cresc.

in thy pa - la - ces and pros - per - i - ty with - in thy

cresc.

in thy pa - la - ces and pros - per - i - ty with - in, with - in thy

cresc.

pa - laces pros - per - i - ty, pros - per - i - ty,

pa - laces pros - per - i - ty, pros - per - i - ty,

pros - per - i - ty, pros - per - i - ty with - in thy pa - la - ces.

pros - per - i - ty, pros - per - i - ty with - in thy pa - la - ces.

Walk a-bout Zi-on, go round a-bout her, go round a-

Walk a-bout Zi-on, go round a-bout her, go round a-

bout her. Mark ye well her bul-warks

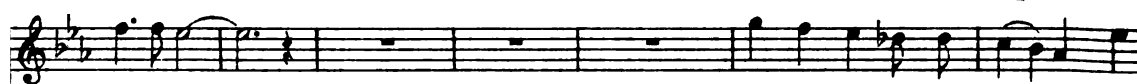
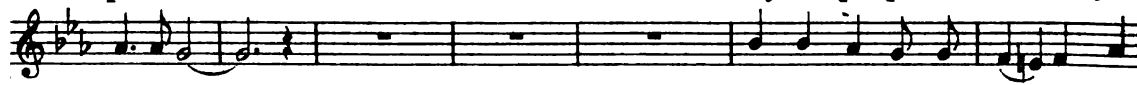
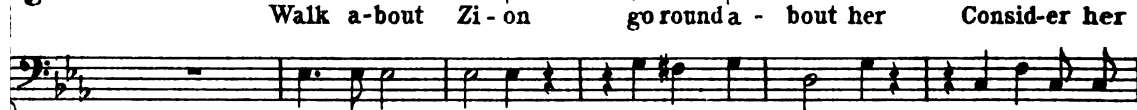
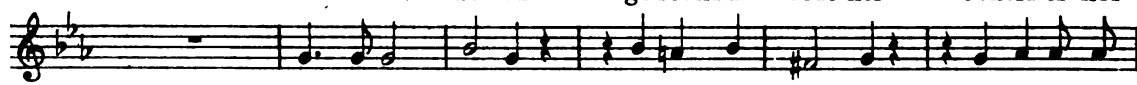
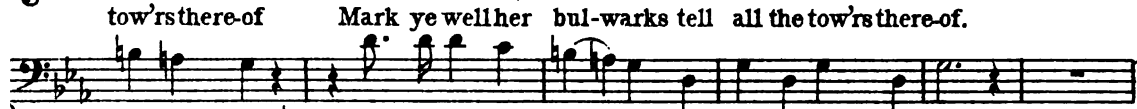
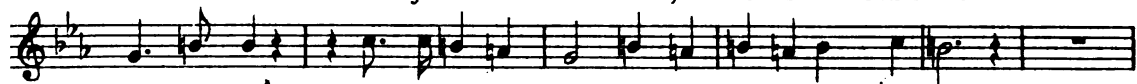
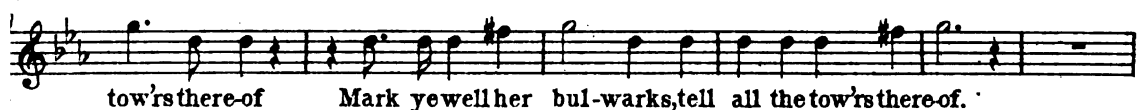
bout her. Mark ye well her bul-warks

tell all the tow'rs there-of,

Mark ye well her bul-warks tell all the

tell all the tow'rs there-of Mark ye well her bul-warks tell all the

con s.



pros-per that loveThee, they shall prosper that loveThee, they shall pros-per that

pros-per that loveThee, they shall prosper that loveThee, they shall pros-per that

love Thee, Hal-le-lu-jah Hal-le-lu-jah, Hal-le-

love Thee, Hal-le-lu-jah Hal-le-lu-jah, Hal-le-

lu-jah, Halle-lu-jah,

Hal-le-lu-jah.

lu-jah, Halle-lu-jah,

Halle-lu-jah.

SEXTET.

No 5.

1st SOPRANO.

Moderato.

2nd SOPRANO.

ALTO.

TENOR.

BARITON.

BASS.

Do good in thy good pleasure un-to Zi-on do

Do good in thy good pleasure un-to Zi-on do

Do good in thy good pleasure un-to Zi-on do

Moderato.

good in thy good pleas-ure un-to Zi-on build Thou the walls of Je-

good in thy good pleas-ure un-to Zi-on build Thou the walls of Je-

good in thy good pleas-ure un-to Zi-on build Thou the walls of Je-

ru - sa - lem build Thou the walls of Je - ru - sa - lem, —

ru - sa - lem build Thou the walls of Je - ru - sa - lem, —

build Thou the walls of Je - ru - sa - lem.

ru - sa - lem. Do

The first system of the musical score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "ru - sa - lem build Thou the walls of Je - ru - sa - lem, —", "ru - sa - lem build Thou the walls of Je - ru - sa - lem, —", "build Thou the walls of Je - ru - sa - lem.", "ru - sa - lem. Do".

— build Thou the walls of Je - ru - sa -

build Thou the walls of Je - ru - sa -

build Thou the walls of Je -

Do good in thy good pleas - ure

good in thy good pleas - ure un - to Zi - on build

Do good in thy good pleas - ure un - to

The second system of the musical score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "— build Thou the walls of Je - ru - sa -", "build Thou the walls of Je - ru - sa -", "build Thou the walls of Je -", "Do good in thy good pleas - ure", "good in thy good pleas - ure un - to Zi - on build", "Do good in thy good pleas - ure un - to".

lem, build Thou the walls of Je - ru - sa -

lem Je - ru - sa - lem, build Thou the walls of Je - ru - sa -

ru - sa - lem, Je - ru - sa - lem, build Thou the

un - to Zi - on build Thou the walls of Je - ru - sa - lem.

Thou the walls of Je - ru - sa - lem. Do good in thy good

Zi - on build Thou the walls of Je - ru - sa - lem. Do

lem. Do good in thy good pleas - ure, do good in thy good

lem. Do good in thy good pleas ure,

walls of Je - ru - sa - lem.

Do good in thy good

pleas - ure un - to Zi - on,

good in thy good pleas - ure un - to Zi - on,

pleas-ure to Zi - on build thou the walls of Je - ru - sa-lem

un - to Zi - on build thou the walls of Je - ru - sa-lem

un - to Zi - on build thou the walls of Je - ru - sa-lem

pleas-ure to Zi - on build thou the walls of Je - ru - sa-lem

un - to Zi - on build thou the walls of Je - ru - sa-lem

un - to Zi - on build thou the walls of Je - ru - sa-lem

Then shalt Thou de -

Then shalt Thou de- light in the sa - cri-fi-ces of right - eous -

de light in the sa - cri - fi-ces of right-eous-ness

Then shalt - Thou delight in the sa - cri-fi-ces of righteous-ness

Then shalt Thou de -

light in the sa - cri - fi - ces of right - eous -

ness Then shalt Thou de - light in the sa - cri -

then shalt Thou de - light in the sa - cri - fi - ces of right - eous -

Then shalt thou de - light in the

light in the sa - cri - fi - ces of right - eous - ness

Then shalt Thou de - light in the sa - cri - fi - ces of

ness then shalt Thou de - light, de -

fi - ces of right - eous - ness then shalt Thou de -

ness then shalt Thou de - light in the sa - cri - fi - ces of

sa - cri - fi - ces of right - eous - ness then

then shalt Thou de - light in the sa - cri - fi - ces of right - eous - ness

right - eous - ness then shalt Thalt de - light,

light in the sa - cri - fi - ces of right - eous -

light then shalt Thou de - light in the sa - cri -

right - eous - ness then shalt Thou de -

shalt Thou de - light in the sa - cri - fi - ces of

then shalt Thou de - light then shalt Thou de -

then shalt Thou de - light de -

ness in the sa - cri -

fi - ces of right - eous - ness

light in the sa - cri - fi - ces of right - eous - ness the

right - eous - ness then shalt Thou de - light in the

light in the sa - cri - fi - ces of right - eous - ness the

light then shalt Thou de - light in the

fi - ces of right-eous-ness

sa - cri - fi - ces of right-eous-ness

sa - cri - fi - ces of right-eous-ness

sa - cri - fi - ces of right-eous-ness then shalt Thou de -

sa - cri - fi - ces of right-eous-ness then shalt Thou de -

sa - cri - fi - ces of right-eous-ness then shalt

then shalt Thou de - light

then shalt Thou de -

then shalt Thou de - light in the sa - cri - fi - ces of right - eous -

light in the sa - cri - fi - ces of righteous - ness

light in the sa - cri - fi - ces of righteousness

thou de - - light

then shalt Thou de-light, de - light then shalt Thou de
 light then shalt Thou de - light,
 ness then shalt Thou de - light, de -
 then shalt Thou de - light in the sa - cri-fi - ces of
 then shalt Thou de - light in the
 in the

light in the sa - cri-fi - ces of right eousness of right - eous -
 in the sa - cri - fi - ces of right - eous -
 light then shalt Thou de -
 right - eous - ness then shalt Thou de - light
 sa - cri-fi - ces of right-eous-ness of righteous-ness
 sa - - cri - fi - ces of

ness _____ do

ness do good in thy good pleas - ure in

light in the sa - - - cri - -

thenshalt Thou de-light in the sa - cri - fi - ces of right - eous -

then shalt Thou de - light in the sa - cri - fi - ces of

right - - - eous - - - ness _____ do

The first system of the musical score consists of five vocal staves and piano accompaniment. The vocal parts enter with the word 'ness' followed by a long melisma. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

good in thy good pleas - ure un - to Zi - on do

thy good pleas - ure un - to Zi - on do

fi - - - ces of right - eous - ness do

ness do good in thy good pleas - ure do

right - eous - ness of right - eous - ness do

good in thy good pleas - ure _____ un - to Zi - on do

The second system continues the hymn's melody and accompaniment. It features similar vocal entries and piano accompaniment, maintaining the musical and lyrical flow from the first system.

[illegible]

un - to Zi - on build Thou the walls of Je - ru - sa - lem build

un - to Zi - on build Thou the walls of Je - ru - sa - lem build

un - to Zi - on build Thou the walls of Je - ru - sa - lem build

un - to Zi - on build Thou the walls of Je - ru - sa - lem

un - to Zi - on build Thou the walls of Je - ru - sa - lem

un - to Zi - on build Thou the walls of Je - ru - sa - lem

Thou the walls of Je - ru - sa - lem

Thou the walls of Je - ru - sa - lem

Thou the walls of Je - ru - sa - lem

build Thou the walls of Je - ru - sa - lem

do

Thenshalt Thou de - light in the sa - cri - fi - ces of right - eous -

build - Thou the walls, build Thou the walls of Je -

then shalt Thou de - light in the sa - cri - fi - ces of

do good in thy good pleas - ure

good in thy good pleas - ure un - to Zi - on

do good in thy good pleas - ure un - to

ness — of right - eous - ness do
 ru - sa - lem so shalt Thou de - light in the
 right - eous - ness the — sa - cri - fi - ces of right - eous -
 un - to Zi - on
 then shalt Thou de - light in the sa - cri - fi - ces of right - eous -
 Zi - on so shalt Thou de - light in the sa - cri - fi - ces of

good in thy good pleas - ure un - to Zi - on
 sa - cri - fi - ces of right - eous - ness —
 ness do good in thy good pleas - ure un - to Zi - on
 build Thou the walls of Je - ru - sa - lem —
 right - eous - ness —
 right - eous - ness of right - eous - ness —

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

build Thou the walls of Je - ru - sa - lem, build Thou the walls of Je -

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

Allegro moderato.

Nº 6.

43

mf

Blessed, bless-ed, bless-ed be the Lord out of

mf

Blessed, bless-ed, bless-ed be the Lord out of

Allegro moderato.

mf

Zi - on bless-ed, bless-ed, bless-ed be the Lord out of Zi - on which

Zi - on bless-ed, bless-ed, bless-ed be the Lord out of Zi - on which

dwell-eth at Je - ru - sa - lem which dwelleth at Je - ru - sa - lem bless-ed, blessed

dwell-eth at Je - ru - sa - lem which dwelleth at Je - ru - sa - lem bless-ed, blessed

bless - ed be the Lord out of Zi - on which dwell-eth at Je -

bless - ed be the Lord out of Zi - on which dwell-eth at Je -

ru - sa - lem which dwell-eth at Je - ru - sa - lem praise thy God O Je -

ru - sa - lem which dwell-eth at Je - ru - sa - lem praise thy God O Je -

ru - sa - lem praise thy God O Zi - on praise thy God O Je -

ru - sa - lem praise thy God O Zi - on praise thy God O Je -

ru - sa-lem praise thy God O Zi - on bless-ed be the Lord

ru - sa-lem praise thy God O Zi - on bless-ed be thee

bless - ed be the Lord bless - ed be the

bless - ed be the Lord ——— bless - ed be the Lord

Lord bless - ed be the Lord the Lord

Lord bless - ed be the Lord out of Zi - on

bless - ed be the Lord be the Lord out of Zi - on

bless - ed be the Lord out of Zi - on

bless - ed be the Lord the Lord out of Zi - on

praise thy God O Je - ru - sa - lem praise thy God O — Zi - on

praise thy God O Je - ru - sa - lem praise thy God O Zi - on for

for He hath strength-en'd the

He hath strength-en'd the bars of thy gates for — He hath

for He hath strength-en'd the bars of thy gates for —

bars of thy gates for He hath strength - en'd the

strength - en'd the bars — of thy gates strength-en'd the

for

He hath strength - en'd hath strengthen'd the bars of thy
 bars — of thy gates He hath strengthen'd the bars of thy
 bars of thy gates He hath strengthen'd the bars of thy
 He hath strengthen'd the bars of thy gates the — bars of thy

gates He hath blessed thy chil - dren with - in Thee He hath
 gates He hath blessed thy chil - dren with - in Thee He hath
 gates He hath bless - ed thy chil - dren
 gates He hath bless - ed, bless - ed thy chil - dren with -

bless - ed thy chil - dren with - in Thee for He hath
 bless - ed thy chil - dren hath bless - ed thy chil - dren with - in
 bless - ed thy chil - dren with - in Thee for He hath strengthen'd the
 in Thee thy chil - dren with - in Thee

strength - en'd the bars — of thy gates for
 Thee for He hath strength - en'd the
 bars of thy gates hath strength - en'd the bars of thy
 for He hath strengthen'd the bars of thy gates hath

He hath strengthen'd the bars of thy gates strength - en'd the bars of thy
 bars of thy gates for He hath strengthen'd the
 bars of thy gates
 strength - en'd the bars — of thy gates

p gates He hath blessed thy chil-dren with - in Thee He hath
p bars of thy gates He hath blessed thy chil-dren with - in Thee He hath
p He hath blessed thy chil-dren with - in Thee He hath
p He hath bless - - ed, bless-ed thy chil-dren with-

bless-ed thy child-ren with in thee bless-ed thy child-ren with
 hath
 bless-ed thy child-ren with in thee bless - ed thy
 in thee bless - ed thy child-ren with in thee

in thee bless-ed thy child-ren with in thee *mf* bless-ed bless-ed
 child - ren bless-ed thy child-ren with in thee *mf* bless-ed bless-ed
 bless - ed thy child - ren with in thee *mf*

bless-ed be the Lord out of Zi - on bless-ed bless-ed bless-ed be the
 bless-ed be the Lord out of Zi - on bless-ed bless-ed bless-ed be the

Lord out of Zi - on which dwell-eth at Je - ru - sa-lem which

Lord out of Zi - on which dwell-eth at Je - ru - sa-lem which

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat major). The lyrics are: "Lord out of Zi - on which dwell-eth at Je - ru - sa-lem which".

dwell-eth at Je - ru - sa-lem bless-ed bless-ed bless-ed be the Lord out of

dwell-eth at Je - ru - sa-lem bless-ed bless-ed bless-ed be the Lord out of

The second system continues the musical score with four staves. The vocal parts and piano accompaniment continue with the lyrics: "dwell-eth at Je - ru - sa-lem bless-ed bless-ed bless-ed be the Lord out of".

Zi - on which dwelleth at Je - ru - sa - lem which dwelleth at Je - ru - sa-lem

Zi - on which dwelleth at Je - ru - sa - lem which dwelleth at Je - ru - sa-lem

The third system concludes the musical phrase with four staves. The vocal parts and piano accompaniment continue with the lyrics: "Zi - on which dwelleth at Je - ru - sa - lem which dwelleth at Je - ru - sa-lem".

praise thy God o Je - ru - sa-lem praise thy God o

praise thy God o Je - ru - sa-lem praise thy God o

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

Zi - on praise thy God o Je - ru - sa-lem

Zi - on praise thy God o Je - ru - sa-lem

The second system continues the musical piece with four staves. The vocal parts and piano accompaniment follow the same structure as the first system. The piano accompaniment continues with its characteristic eighth-note pattern in the right hand.

praise thy God o Zi - on praise thy God

praise thy God o Zi - on praise thy God

praise thy God o Je - ru - sa-lem

The third system concludes the page with four staves. The vocal parts and piano accompaniment follow the same structure. The piano accompaniment features a more complex, arpeggiated texture in the final measures, with the right hand playing chords and the left hand providing harmonic support.

praise thy God praise thy God o

praise thy God praise thy God o

praise thy God o Zi - on praise thy God o Je - ru - sa - lem

Zi - on for He hath strengthend the bars of thy gates for

Zi - on for He hath — strength - end hath

praise thy God o Zi - on

He hath strengthend the bars of thy gates, He hath bless-ed thy children with

strength - end the bars of thy gates, He hath bless-ed thy children with

bars of thy gates

in thee bless - ed thy child - ren with in thee

in thee bless - ed thy child - ren with in thee

praise thy God o Je - ru - sa - lem praise thy God o Zi - on Bless - ed

praise thy God o Je - ru - sa - lem praise thy God o Zi - on Bless - ed

bless - ed bless - ed be the Lord. _____

bless - ed bless - ed be the Lord. _____

Adagio.

ALTO SOLO.

But

The first system of the musical score. It consists of a vocal line (alto solo) and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4. The piano accompaniment starts with a series of chords and moving lines in both hands, primarily using the right hand for harmonic support.

Is - ra-el for-gat God their Sa-vior they turn-ed back and dealt un -

The second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment provides a steady harmonic background with chords and moving lines.

faith - ful - ly like their fathers. they were turn-ed a-side like a de -

The third system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment provides a steady harmonic background with chords and moving lines.

ceit-ful bow. For they pro - vok-ed Him to an-ger with their high pla - ces and

The fourth system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment provides a steady harmonic background with chords and moving lines.

moved Him to Jealou - sy with their grav-en im - a - ges.

Allegro agitato.

SOLO SOPRANO.

p

cresc. *f* Hear — O

heav-ens — give Ear — O Earth For the Lord hath spo - ken

L.H.

p I have nourished and brought up children

dim.

I have nourished and brought up child - ren and they have re -

bel - led re - bel - led a - gainst me they have re - bel - led re -

cresc.

bel - led a - gainst me ah sin - ful na - tion seed of e - vil

Do - ers_ They have for - sa - ken for - sa - ken the Lord._

cresc.

They have for - sa - ken for - sa - ken the Lord hear____ O

f

heavens_ give ear_ O Earth_ for the Lord hath spo - ken

L. H.

I have nourished and brought up children

p

I have nourished and brought up child-ren and they have re-

bel - led re - bel - led a - gainst me ah sin - ful na - tion

seed of e - vil Do - ers They have for - sa - ken the Lord

They have for - sa - ken the Lord.

they have pro-vok-ed the Ho-ly One of Is-ra-el to an -

ger He locked for Judgment but be-hold——op -

pres-sion He locked for right-eous-ness but be-hold——a

Listesso tempo.

cry there-fore thus saith the Lord God of Is-ra-el.

Allegro.

Allegro.

Be - hold I bring e - vil up -

on Je - ru - sa - lem this whole land shall be a des - o - la - tion this whole land shall

Be - hold I bring e - vil up - on Je - ru - sa - lem

be a des - o - la - tion, and an as - ton - ishment an as -

this whole land shall be a des-o - la - tion this whole land shall
 ton - ish - ment shall be a des-o - la - tion this whole

Be hold I bring e - vil up -
 be a des-o - la - tion and an as -
 land shall be a des-o - la - tion and

on Je - ru - sa - lem this whole land shall be a des-o - la - tion
 ton - ishment an as - ton - ish - ment shall be a des-o -
 an as - ton-ishment this whole land shall be a des-o - la - tion

Be - hold I bring e - vil up -
 this whole land shall be a des - o - la - tion and an as -
 la - tion a des - o - la - tion and an as -
 and an as - ton - ish - ment

on Je - ru - sa - lem this whole land shall be a des - o - la - tion
 ton - ish - ment and an as - ton - ish - ment
 ton - ish - ment this whole land shall be a des - o - la - tion

this whole land shall be a des - o - la - tion and an as -
 a des - o - la - tion Be - hold I bring e - vil up -
 this whole land shall be a des - o - la - tion
 Be - hold I bring e - vil up -

ton - ish - ment an as - ton - ish - ment

on Je - ru - sa - lem Be - hold I bring e - vil up - on Je - ru - sa - lem

Be - hold I bring e - vil up - on Je - ru - sa - lem

on Je - ru - sa - lem this whole land

this whole land shall be a des-o - la - tion this whole land shall

this whole land shall be a des-o - la - tion this whole land shall

be a des-o - la - tion and an as - ton -

be - hold be - hold I bring e - vil up -

be a des-o - la - tion be - hold I bring e - vil up - on Je -

be - hold I bring e - vil up - on Je - ru - sa - lem

ish - ment an as - ton - ish - ment

on Je - ru - sa - lem this whole land shall be a

ru - sa - lem this whole land shall be a des - o - la - tion and an as -

this whole land shall be a des - o - la - tion this whole land shall

be - hold I bring e - vil up -

des - o - la - tion - this whole land shall be a

ton - ish - ment be - hold I bring

be a des - o - la - tion and an as

on Je - ru - sa - lem this whole land shall be a des - o - la - tion

des - o - la - tion and - an as -

e - vil up - on Je - ru - sa - lem I bring e - vil up -

ton - ish - ment Be - hold I bring e - vil up -

this whole land shall be a de - so - la - tion
 ton - - - ish - ment this whole
 on Je - ru - sa - lem
 on Je - ru - sa - lem this whole land shall

and an as - - ton - - - ish -
 land shall be a de - so - la - tion this whole
 this whole land shall be a de - so - la - tion
 be a de - so - la - tion this whole land shall

ment. and an as -
 land shall be a de - so - la - tion and an as -
 this whole land shall be a de - so - la - tion
 be a de - so - la - tion and an as - to - nish

ton - ish-ment an as - ton- ish- ment an as

ton - ish - ment and an - as - ton - ish - ment

and an as - ton - ish-ment an as - ton - ish - ment

ment and an as - ton - ish-ment an as -

ton - ish-ment a as - ton - ish-ment

— and, an as - ton - ish-ment an as

and an as - ton - ish-ment an as

ton - ish - ment and an as -

an as - ton - ishment an as - ton - ishment an as

ton - ish-ment as - ton- ish-ment an as - ton - ishment

ton - ish - ment an as - ton- ish-ment an as - ton - ishment an as

ton - ish-ment an as - ton- ish-ment an as - ton - ishment

ton - ishment

ton - ishment

this

be -

Be -

whole land shall be a de - so -

hold I bring e - vil up - on Je - ru - sa - lem this whole land shall

hold I bring e - vil up - on Je - ru - sa - lem this whole land shall

la - tion this whole land shall be a de - so - la -

this whole land shall be a de - so -

be a de - so - la - tion and an as - ton - ish - ment

be a de-so-la-tion this whole land shall be a de-so-la-tion
 tion and an as-ton- -ish-ment Be-
 la- - tion and an as-
 this whole land shall be a de-so-

hold I bring e-vil up-on Je-ru-sa-lem this whole land shall
 ton- ish-ment an as-ton- ish-ment shall
 la- - - tion shall be a de-so-

this whole land a de-so-la-tion be-
 be a de-so-la-tion this whole land shall be a de-so-la-tion a
 be a de-so-la-tion this whole land shall be a de-so-la-tion a
 la- - tion shall be a de-so-la-tion a de-so-la-

hold I bring e - vil up - on Je - ru - sa - lem this whole land shall
 de - - so - la - tion
 de - so - la - tion this whole land shall
 tion

be a de - so - la - tion this whole land shall be a de - so - la - tion
 be a de - so - la - tion this whole land shall be a de - so - la - tion

this whole land shall be a de - so - la - tion be - hold I bring e - vil up -
 this whole land shall be a de - so - la - tion be - hold I bring e - vil up -

on Je - ru - se - lem this whole land shall be a de - so - la - tion be -

on Je - ru - se - lem this whole land shall be a de - so - la - tion be -

hold I bring e - vil up - on Je - ru - sa - lem this whole land shall

hold I bring e - vil up - on Je - ru - sa - lem this whole land shall

Più lento.

be a de - so - la - tion and an as - ton - ish - ment. For the Lord will

be a de - so - la - tion and an as - ton - ish - ment. For the Lord will

Più lento.

car - ry thee a - way will car - ry thee a - way with a

car - ry thee a - way will car - ry thee a - way with a

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are repeated across the vocal staves.

might y cap - tiv - i - ty, — a might y cap - tiv - i - ty.

might y cap - tiv - i - ty, — a might y cap - tiv - i - ty.

The second system also consists of four staves, with the same layout as the first. The lyrics are repeated across the vocal staves. The piano accompaniment features chords and melodic lines that support the vocal parts.

Maestoso.
Recit.
BASS SOLO.

Then came the King of

The first system of the musical score for a bass solo. It consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a whole note. The lyrics "Then came the King of" are written below the staff.

Ba-by-lon and besieged Je-ru-sa-lem and took it

The second system of the musical score. It continues the melody from the first system, with a whole rest followed by a series of eighth and sixteenth notes, and ends with a whole note. The lyrics "Ba-by-lon and besieged Je-ru-sa-lem and took it" are written below the staff.

And burnt the house of God, and broke

The third system of the musical score. It continues the melody, with a whole rest followed by a series of eighth and sixteenth notes, and ends with a whole note. The lyrics "And burnt the house of God, and broke" are written below the staff.

down the wall of Je-ru-sa-lem, and burnt the pa-lac-es there of with

The fourth system of the musical score. It continues the melody, with a whole rest followed by a series of eighth and sixteenth notes, and ends with a whole note. The lyrics "down the wall of Je-ru-sa-lem, and burnt the pa-lac-es there of with" are written below the staff.

fire, and de troy-ed all the goodly vessels there of and them that had es-caped

from the sword ca-ri-ed he a-way to Ba-by-lon.

Andante.

p

p SOPRANO.
How doth the ci-ty sit so-li-ta-ry.

ALTO.

How doth the ci - ty sit so - li -

that was full of peo - ple full of peo - ple

ta - ry that was full of peo - ple full of peo - ple How is she be -

cresc. How is she be - come a wid - ow how

cresc. come a wid - ow how

cresc. how

How is she be -

a wid - ow she that was
 how is she be - come a wid - ow she that was
 a wid - ow she that was
 come a wid - ow how she that was

great. she that was great a-mong the na -
 great. she that was great a-mong the na -

tions. the
 tions.

p

ways of Zi - on mourn — the ways of Zi - on mourn — the

p the ways of Zi - on mourn — the ways of Zi - on

ways of Zi - on mourn of Zi - on mourn — be cause none

mourn the ways of Zi - on mourn — be cause none

mourn the ways of Zi - on mourn —

cresc.

come to the so - lemn feasts none — come

feasts none come

come to the so - lemn feasts — none come

come to the so - lemn feasts none come

to the so - lemn feasts.

to the so - lemn feasts.

p

Je -

The first system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are 'to the so - lemn feasts.' The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present.

Je - ru - sa - lem hath grievous - ly

Je - ru - sa - lem hath grie - vous - ly sin - ned

Je - ru - sa - lem hath

ru - sa - lem hath grie - vous - ly sin - ned there

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'Je - ru - sa - lem hath grievous - ly', 'Je - ru - sa - lem hath grie - vous - ly sin - ned', 'Je - ru - sa - lem hath', and 'ru - sa - lem hath grie - vous - ly sin - ned there'. The piano accompaniment continues with a similar melodic and harmonic structure.

sin - ned there fore she is re - mov - ed re -

there fore she is re - mov - ed there fore she is re -

grievous - ly sin - ned there fore she is re -

fore she is re - mov - ed re mov - ed re -

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are 'sin - ned there fore she is re - mov - ed re -', 'there fore she is re - mov - ed there fore she is re -', 'grievous - ly sin - ned there fore she is re -', and 'fore she is re - mov - ed re mov - ed re -'. The piano accompaniment continues with a similar melodic and harmonic structure.

f

mov - ed Je - ru - sa - lem hath grie - vous - ly sin - ned there fore she

f

mov - ed Je - ru - sa - lem hath grie - vous - ly sin - ned there fore she

f

is re - mov - ed

is re - mov - ed

p

The el - ders of the

daugh - ter the daugh - ter of Zi - on sit up - on the

p
the vir - gins of Je - ru - sa - lem
p
ground and keep si - lence.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves in treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal melody begins with a rest, followed by the lyrics "the vir - gins of Je - ru - sa - lem". The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

hang 'down their heads hang down their heads to the

The second system continues the musical score with four staves. The vocal staves show the lyrics "hang 'down their heads hang down their heads to the". The piano accompaniment continues with the same eighth-note pattern in the right hand, now including some chords and moving lines in the left hand.

ground.

The third system consists of four staves. The vocal staves show the word "ground." followed by a final note. The piano accompaniment continues with the eighth-note pattern, ending with a final chord in the right hand and a sustained note in the left hand.The fourth system consists of two staves, both in treble clef, showing the piano accompaniment. It features a dense texture of sixteenth-note chords in the right hand and a bass line in the left hand, concluding the piece.

accel.

All that pass by clap their hands at thee they hiss, they wag their

accel.

All that pass by clap their hands at thee they hiss, they wag their

accel.

heads at the daugh-ter of Zi-on say-ing is this this the ci - ty men

heads at the daugh-ter of Zi-on say-ing is this this the ci - ty men

accel.

call — the per - fec-tion of beau - ty this this the ci - ty men

call — the per - fec-tion of beau - ty this this the ci - ty men

call the per-fec-tion of beau-ty the Joy the Joy, of the whole

call the per-fec-tion of beau-ty the Joy the Joy of the whole

This system contains the first two systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment (treble and bass clefs). The vocal melody features triplet markings over the first two systems. The piano accompaniment consists of chords and moving lines in both hands.

earth we have swallowed it, we have swallowed it.

earth we have swallowed it, we have swallowed it.

This system contains the next two systems of music. The vocal staves continue the melody with the lyrics "earth we have swallowed it, we have swallowed it." The piano accompaniment continues with harmonic support.

Let tears run down like a

This system contains the final two systems of music on the page. The vocal staves show a rest followed by the lyrics "Let tears run down like a". The piano accompaniment continues with chords and moving lines.

A - rise cry out in the night - watches
riv - er day and night.

Let
pour out thine heart like wa - ter be - fore the Lord. Let

tears run down like a riv - er day and night. pour out thy
tears run down like a riv - er day and night. pour out thy

Heart like wa-ter be-fore the Lord.

Heart like wa-ter be-fore the Lord.

p The Lord hath ut-ter -

p The Lord hath ut-ter - ly re - ject -

The Lord hath ut-ter - ly re - ject -

The Lord hath ut-ter - ly re - ject - ed us re -

ly re - ject - ed us re - ject - ed us He is

- ed us re - ject - ed us He is ver - y wroth a -

- ed us re - ject - ed us He is ver - y wroth a -

ject - ed us He is ver - y wroth a - gainst us, a -

ver - y wroth a - gainst us, He is ver - y wroth a -

gainst us, is ver - y wroth a - gainst us, ver - y wroth a -

gainst us is ver-ywroth a-against us. The ways of

gainst us is ver-ywroth a-against us. The ways of

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady, rhythmic accompaniment with eighth and sixteenth notes.

Zi - on mourn. The

Zi - on mourn. The

The piano accompaniment continues with the same complex treble melody and steady bass accompaniment.

ways of Zi - on mourn.

ways of Zi - on mourn.

The piano accompaniment concludes with a *rit.* (ritardando) marking in the bass staff, leading to a final chord.

Allegro con fuoco.

BASS SOLO.

trem.

The Lord hath ac

complish-ed accomplish-ed his fu - ry.

He hath pour - ed pour-ed out his fierce an - ger

And hath kind - led a fire hath kind - led a

fire, kind-led a fire in Zi - on that hath de -

vous - ed de - vous - ed the found a - tion there of

The Lord hath ac - com - plish - ed ac - com - plish - ed his

fur - y. He hath pour - ed

pour - ed out his fierce an - ger And hath kind - led a

fire hath kind - led a fire. kind - led a fire in

Zi - on a fire that hath de - vour - ed de -

vour - ed the found - a - tion there of hath

kind - led a fire that hath de - vour - ed the found - a - tion there

of. The Lord hath ac - com - plish - ed accom - plish - ed his

fu-ry He hath pour-ed, pour-ed out his fierce anger And hath kind-led a

fire kind-led a fire in Zi-on that hath de-vour-ed de-vour-ed the found-

a-tions there of hath de-vour-ed the found-

a-tions there of.

Adagio.



p

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.



p

By the wa - ters of Ba - by-lon we

p

By the wa - ters of Ba - by-lon we

Vocal entry for two voices. The melody is simple and plaintive, starting on a half note and moving in steps. The piano accompaniment continues with the same eighth-note pattern.



Piano accompaniment for the vocal entry, maintaining the eighth-note accompaniment in the left hand and providing harmonic support with chords and single notes in the right hand.



sat down and wept wept

sat down and wept

Vocal continuation. The melody ends with a long note marked with an accent (>) and a fermata. The piano accompaniment continues with the eighth-note pattern.



Piano conclusion. The piano accompaniment features a rising melodic line in the right hand, ending with a final chord. The left hand continues with the eighth-note pattern.

when we re - mem - bered Zi - on wept.

when we re - mem - bered Zi - on.

wept, when we re - mem - bered Zi - on. By the

By the wa ters of Ba - by - lon we

wa ters of Ba - by - lon we sat down and

we sat,

sat down and wept when we re -

wept, wept

wept when we re - mem - berd

down and wept wept when we re -

mem - bered re - membered Zi - on.

- when we re - membered Zi - on.

Zi - on re - membered Zi - on. *p* We

when we re - membered Zi - on. We hanged our harps on the

p We hanged our

p We hanged our harps on the wil - lows hanged our

hanged our harps on the wil - lows hanged our harps on the

hang - ed our harps on the wil - lows

harps on the wil-lows we hanged our harps on the wil -

harps on the wil - lows we hanged our harps on the

wil - lows hanged our harps on the wil -

we hanged our harps on the wil -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

lows for they that carried us a-way cap - tive re -

wil - lows for they

lows for they that carried us a-way cap - tive re -

The piano accompaniment continues with a similar rhythmic pattern, featuring a treble staff with a melodic line and a bass staff with a supporting accompaniment.

quir - ed of us mirth. They that wast-ed us re -

quir - ed of us mirth. They that wast-ed us re -

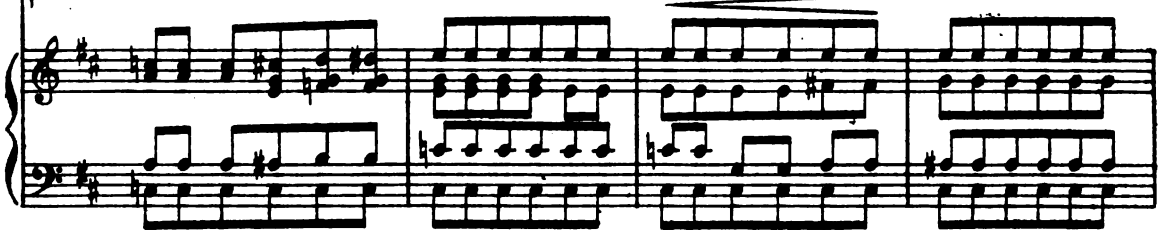
The piano accompaniment concludes with a final chord in the treble staff and a sustained bass line in the bass staff.



quir - ed of us a Song re - quir - ed of us a Song

quir - ed of us a Song re - quir - ed of us a Song

This system contains the first two systems of the musical score. Each system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The first system includes the lyrics 'quir - ed of us a Song re - quir - ed of us a Song' on both vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.



This block shows the piano accompaniment for the first system, consisting of two staves (Right and Left Hand). The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with eighth notes.



say - ing sing us one of the songs of Zi - on, Sing us

say - ing sing us one of the songs of Zi - on, Sing us

This system contains the third and fourth systems of the musical score. The vocal staves continue with the lyrics 'say - ing sing us one of the songs of Zi - on, Sing us'. The piano accompaniment remains consistent with the eighth-note patterns. Dynamics markings 'ff' (fortissimo) are present above the vocal staves in the fourth system.



This block shows the piano accompaniment for the second system, consisting of two staves (Right and Left Hand). The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with eighth notes.



one of the songs of Zi - on.

one of the songs of Zi - on.

This system contains the fifth and sixth systems of the musical score. The vocal staves continue with the lyrics 'one of the songs of Zi - on.'. The piano accompaniment remains consistent with the eighth-note patterns.



one of the songs of Zi - on.

one of the songs of Zi - on.

accel.

This system contains the seventh and eighth systems of the musical score. The vocal staves continue with the lyrics 'one of the songs of Zi - on.'. The piano accompaniment remains consistent with the eighth-note patterns. The word 'accel.' (accelerando) is written below the piano staves in the eighth system, indicating a change in tempo.

The first system of the score features a piano introduction. It consists of four staves: three treble clefs and one bass clef. The first three staves are empty, while the fourth staff (bass) contains a series of eighth notes. The second system continues the piano introduction with a treble staff containing sixteenth-note runs and a bass staff with eighth notes.

Allegro.

The vocal entry for the first system. The treble staff contains the melody with lyrics: "How can we sing the". The bass staff contains the accompaniment with lyrics: "How can we sing the Lords song in a strange".

Allegro.

The piano accompaniment for the second system. It features a treble staff with sixteenth-note runs and a bass staff with eighth notes.

The vocal entry for the second system. The treble staff contains the melody with lyrics: "Lords song in a strange, — strange land, How". The bass staff contains the accompaniment with lyrics: "Lords song in a strange land, How can we sing the".

How can we sing, how can we sing how can we
can we sing the Lords song in a strange land
Lords song in a strange land
land, How can we sing the Lords song, how can we

sing, how can we sing the Lords
how can we sing, how can we sing the Lords
how can we sing, how can we sing the
sing, how can we sing the Lords song in a

song in a strange
Lords song in a strange
strange land

land O Je - ru - sa-lem,

land O Je - ru - sa-lem,

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, marked *ff* (fortissimo), with a long note on 'O' followed by a melodic line for 'Je - ru - sa-lem'. The bottom staff is a piano accompaniment in G major, also marked *ff*, with a similar melodic line. The lyrics 'land O Je - ru - sa-lem,' are written below both staves.

O Je - ru - sa-lem, If I forget thee O Je - ru - sa-lem,

O Je - ru - sa-lem, If I forget thee O Je - ru - sa-lem,

This system contains the next two staves of the musical score. The top staff continues the vocal line with the lyrics 'O Je - ru - sa-lem, If I forget thee O Je - ru - sa-lem,'. The bottom staff continues the piano accompaniment. The lyrics are repeated on the second staff of this system.

mf

for-get thee O Je - ru - sa - lem let my right hand

mf

for-get thee O Je - ru - sa - lem let my right hand

mf

for-get her cun - ning_ let my tongue cleave_

for-get her cun - ning_ let my tongue cleave_

to the roof of my mouth if I pre - fer not Je -

to the roof of my mouth if I pre - fer not Je -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ru - sa - lem a - bove my chief joy.

ru - sa - lem a - bove my chief joy.

The second system continues the vocal and piano parts. The piano accompaniment includes a melodic line in the right hand and a supporting bass line. The lyrics are repeated on the vocal staves.

ff O Daugh - ter of Ba - - by - lon,

ff O Daugh - ter of Ba - - by - lon,

ff

The third system begins with a forte (*ff*) dynamic marking. It features vocal staves with lyrics and piano accompaniment. The piano part includes a melodic line in the right hand and a supporting bass line. The lyrics are repeated on the vocal staves.

accel.

that art to be de - stroy - ed. Hap - py shall:

accel.

that art to be de - stroy - ed. Hap - py shall

accel.

accel.

he be that re - ward - eth thee as thou hast ser - ved us,

he be that re - ward - eth thee as thou hast ser - ved us,

a tempo.

Hap - py shall he be that tak - eth and dash - eth,

a tempo.

Hap - py shall he be that tak - eth and dash - eth,

a tempo.

dash - eth thy lit-tle ones a - gainst the stones.

dash - eth thy lit-tle ones a - gainst the stones.

Recit.
SOPRANO.

Nº 13.

O God, the hea-then are come in-to Thine in - her-i-tance.

Thy ho - ly tem - ple have they de ; fil - ed, they have laid Je -

ru - sa-lem on heaps. We are be -

come a reproach to our neigh-bors a scorn and di-ris-ion, a

scorn and di-ris-ion to them that are round a-bout us.

Nº 14.

1st TENOR. How long, O Lord, how long, O Lord, how long wilt

2nd TENOR. O Lord, how long wilt

1st BASS. How long, O Lord, how long, O Lord, how long wilt

2nd BASS. long, O

Thou be an-gry for ev-er, wilt Thou be an-gry for ev-er.

Thou be an-gry for ev-er, wilt Thou be an-gry for ev-er.

How

How

How long wilt Thou be an - gry, O Lord, how long.
 O Lord, O Lord, how long.
 How long wilt Thou be an - gry, O Lord, O Lord, how long.
 long, O Lord, how long wilt Thou be an - gry, O Lord, how long.

Pour out Thine in - dig - na - tion up - on the
 Pour out Thine in - dig - na - tion up - on the heathen, pour out Thine in - dig -

Pour out Thine in - dig - na - tion up - on the heathen, for they have de - vour - ed
 heathen up - on the heathen, for they have de - vour - ed
 na - - tion, pour out Thine in - dig - na - tion, for they have de - vour - ed

pp

Ja-cob and laid waste his dwelling place,— laid waste his dwelling place.

pp

Ja-cob and laid waste his dwelling place,— laid waste his dwelling place.

pp

SOPRANO SOLO.

O re - member not, re - member not, re - member not a -

gainst us, re - member not a - gainst us for - mer in - iq - uities.

O let Thy ten - der mercies speed-i - ly pre - vent us, O let Thy

ten - der mercies speedi - ly pre - vent us for we are brought ver - y

low, we are brought ver - y low.

1st TENOR. How long, O Lord, how

2nd TENOR.

1st BASS. How long, O Lord, how

2nd BASS.

Re - member not a - gainst us

pp

long, O Lord, wilt Thou be an - gry for ev - er, wilt Thou be an - gry for

pp

long, O Lord, wilt Thou be an - gry for ev - er, wilt Thou be an - gry for

pp

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts enter with the lyrics 'Re - member not a - gainst us'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

for - mer in - iq - uities. O let Thy ten - der mer - cies speed - i - ly pre -

ev - er Lord for ev - - er.

ev - er Lord for ev - - er.

The second system continues the hymn. The vocal parts sing 'for - mer in - iq - uities. O let Thy ten - der mer - cies speed - i - ly pre -' followed by 'ev - er Lord for ev - - er.' The piano accompaniment continues with chords and melodic fragments. The system concludes with a final piano accompaniment line.

vent us, ——— let Thy ten - der mer - cies speed - i - ly pre -

vent us, for we are brought ver - y low,

we are brought ver - y low.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

Pour out Thine in - dig -

Pour out Thine in - dig - na - tion,

Pour out Thine in - dig - na - tion,
Pour out Thine in - dig - na - tion,
na - - tion, pour out Thine in - dig - na - - - tion,
pour out Thine in - dig - na - - - tion, pour out Thine in - dig -

pour out Thine in - dig - na - tion, pour out Thine in - dig - na - tion, pour out Thine in - dig -
pour out Thine in - dig - na - - - -
na - - - - tion, pour out pour out Thine in - - dig -

na - tion up - on the hea - then, for they have de -
tion up - on the hea - then, for they have de -
na - tion up - on

vour - ed Ja - cob, de - vour - ed Ja - cob and laid waste his

vour - ed Ja - cob, de - vour - ed Ja - cob and laid waste his

SOPRANO SOLO.

O re - member not a -

dwelling place, - laid waste his dwelling place. - How long, O

dwelling place, - laid waste his dwelling place. - How long, how

pp

pp

gainst us, re - member not a - gainst us, re - member not a - gainst us,

Lord, wilt Thou be an - gry.

long wilt Thou be an - gry for ev - er.

Lord, wilt Thou be an - gry.

for-mer in - iq - uities. O let Thy tender mercies speedi - ly pre - vent us, —

— for we are brought very low, we are brought very low, *pp*
 Lord, how long, *pp*
 Lord, how long, *pp*

we are brought very low, we are brought very low —
 Lord, how long wilt Thou be an - gry, how long, how long. —
 Lord, how long wilt Thou be an - gry, how long, how long. —

Nº 15.

Recit.
TENOR.

Thus saith the Lord. _____ Turn ye

The first system of the musical score. The Tenor vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

e-ven to me with all your heart and with fasting, and with weeping, and with mourning,

The second system of the musical score. The Tenor vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand.

a tempo. Adagio.

for the Lord your God is gracious and mer-ciful, slow to an-ger

The third system of the musical score, marked *a tempo. Adagio.* The Tenor vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Recit.

and of great kindness, and re-penteth him, re-penteth him of the evil.

The fourth system of the musical score. The Tenor vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Con moto.
TENOR SOLO.

144

First system of musical notation for the Tenor Solo. The treble staff contains a whole rest. The piano accompaniment in the right hand consists of dense sixteenth-note chords. The bass line features a simple melody.

Second system of musical notation for the Tenor Solo. The treble staff has a whole rest, followed by a short melodic phrase. The piano accompaniment continues with dense sixteenth-note chords.

Who is a God like

Third system of musical notation for the Tenor Solo. The treble staff contains the lyrics "un - to Thee, who is a God like un - to Thee that par-don-eth in -". The piano accompaniment continues with dense sixteenth-note chords.

Fourth system of musical notation for the Tenor Solo. The treble staff contains the lyrics "iq - ui - ty, that par-don-eth in -". The piano accompaniment continues with dense sixteenth-note chords.

Fifth system of musical notation for the Tenor Solo. The treble staff contains the lyrics "iq - ui - ty and de-light - eth de - light - eth in mer -". The piano accompaniment continues with dense sixteenth-note chords.

cy, who is a God like un - to Thee, who,

who is a God like un - to Thee that par-doneth in - iq - ui - ty, and de-

light - eth in mer - cy, de - light - eth in mer - - -

cy.

He will turn a - gain, he will

turn a - gain. He will

have com - pas - sion up - on us. He will

have com - pas - sion up - on us. He will

turn, He will turn He will

have com - pas - sion up - on us.

He will turn again

The first system of the hymn features a vocal melody in G major (one sharp) and 4/4 time. The lyrics 'He will turn again' are written below the vocal staff. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

He will turn a - gain who is a God like

The second system continues the melody with the lyrics 'He will turn a - gain who is a God like'. The piano accompaniment continues with the same rhythmic pattern.

un - to Thee who is a God like un - to Thee that par-don-eth in -

The third system contains the lyrics 'un - to Thee who is a God like un - to Thee that par-don-eth in -'. The piano accompaniment features a more active right hand with sixteenth-note chords.

iq - ui - ty, that par-don-eth in -

The fourth system contains the lyrics 'iq - ui - ty, that par-don-eth in -'. The piano accompaniment continues with the active right hand.

iq - ui - ty and de-light - eth, de - light - eth in

The fifth system contains the lyrics 'iq - ui - ty and de-light - eth, de - light - eth in'. The piano accompaniment continues with the active right hand.

mer - - cy who is a God like un - to Thee

who, who is a God like un - to Thee that par-don-eth in -

iq - ui - ty and de-light - eth in mer - cy, de - light - eth in

mer - - - cy. He will turn a-gain,

He will turn a-gain He will have com -

pas - sion up - on us.

Moderato.

BASS.

He that goeth forth and weepeth bearing precious

stacc.

TENOR.

He that go-eth forth and weep-eth bear-ing pre-cious

seed shall doubt-less come a -

ALTO.

He that go-eth forth and weep-eth bearing pre-cious

seed shall doubt - less come a - gain — shall doubtless come a -

gain — shall doubt - less come a - gain — shall come a -

p

He that go-eth forth and weep - - eth
seed shall doubt - less come a - gain, shall
gain shall doubt - less come a - gain with re-joic-ing
gain with re-joic-ing He that go-eth forth and weep - - eth

This system contains the first four staves of the musical score. The first staff is the Soprano line, followed by three staves of piano accompaniment. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

bear - ing pre-cious seed shall doubtless come a - gain, shall
come with re - joic-ing come a - gain,
He that go-eth forth and weepeth shall doubtless come a -
bear - ing pre-cious seed shall doubt - less come

This system contains the next four staves of the musical score. The lyrics continue across the staves, maintaining the same musical notation style as the first system.

doubtless come a - gain with re-joic-ing bring-ing his sheaves
come a - gain with re - joic-ing bring-ing his
gain, — shall doubtless come a - gain — bring-ing his sheaves
come a - gain re - joic - ing bring-ing his

This system contains the final four staves of the musical score. The lyrics conclude with the phrase 'bring-ing his sheaves' repeated at the end of the system.

bring-ing his sheaves, bring - - ing his sheaves

sheaves, bring-ing his sheaves, bring - - ing his

bring-ing his sheaves. He that go-eth forth and

sheaves, his sheaves. He that go-eth forth and weep - - eth

He that go-eth forth and weep - - eth bear - ing pre-cious

sheaves He that go-eth forth and weep - - eth

weep - - eth He that go-eth forth and

bear - ing pre-cious seed

seed shall doubtless come a - gain shall doubtless come a -

bear-ing pre-cious seed shall come a - gain re -

weep - eth shall doubtless come a - gain re -

shall - - doubtless come a - gain shall doubtless come a -

gain with re-joic-ing bring-ing his sheaves, bring-ing his
 joic - - ing bring - ing, bring-ing his sheaves, his
 joic - - ing bring-ing his sheaves, bring-ing his
 gain with re-joic-ing bring - ing, bring-ing his sheaves, his

sheaves, bring - - - ing his sheaves.
 sheaves. He that go-eth forth and
 sheaves, his sheaves
 sheaves. He that go-eth forth with weep - - - ing

He that go-eth forth with weep-ing bear - ing pre-cious
 weep - - eth bring-ing his sheaves
 bring - - ing his sheaves. He that go-eth forth and
 bear - ing pre-cious seed.

seed He that go-eth forth and weep - - - eth
 bring-ing his sheaves, his sheaves
 weep-eth He that go-eth forth and
 He that go-eth forth and weep - - - eth

bear - ing pre-cious seed He that go-eth forth and
 He that go-eth forth and weep - - - eth He that go-eth forth and
 weep - - - eth He that go-eth forth, He that go-eth forth and
 bear - ing pre-cious seed

weepeth bearing precious seed shall doubtless come a-gain, shall doubtless come a-
 weepeth bearing precious seed shall doubtless come a-gain, shall doubtless come a-
 bearing pre - cious seed shall

gain with re - joic - ing bring-ing his sheaves, bringing his sheaves.

gain with re - joic - ing bring-ing his sheaves, bringing his sheaves.

bringing his sheaves.

Recit. SOPRANO.

Be - hold — a king shall reign in right-eous - ness and my

people shall dwell in a peaceable hab-i - ta - tion, — and in qui-et resting places

thine eye — shall see the king in his beauty.

Thine eye — shall see Je-ru-sa-lem a qui-et hab-i-ta-tion.

Andante.

ALTO SOLO.

How beau-ti-ful up-on the moun-tains, how beau-ti-ful up-on the

moun-tains, how beau-ti-ful, how beau-ti-ful

are the feet of him that bringeth good ti-dings, bringeth good ti-dings

that pub-lisheth sal - va - tion, that publisheth sal - va - tion that

say-eth un-to Zi - on thy God reign - eth how beau-ti-ful up-on the

moun-tains, how beau-ti-ful up-on the mountains are the feet of him that

bringeth good tidings, bringeth good ti - dings — that pub-lisheth sal - va -

tion. thy watchmen shall lift up the voice with the voice to gether shall they

sing for they shall see eye to eye when the Lord shall bring a-gain

Zi-on thy watchmen shall lift up the voice with the voice together shall they

This system consists of a vocal melody line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

p
sing for they shall see eye to eye when the Lord shall bring a-gain

The second system begins with a piano (*p*) dynamic marking. The vocal line continues with a melodic line of eighth and quarter notes. The piano accompaniment includes a prominent eighth-note bass line and chords, with a fermata over the final chord.

Zi-on shall bring a-gain Zi-on.

The third system features a vocal line with a long note followed by a rest, and then a melodic phrase. The piano accompaniment consists of chords and a bass line, with a fermata over the final chord.

How beau-ti-ful up-on the moun-tains, how beau-ti-ful up-on the

The fourth system continues the vocal melody with a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a moving bass line.

moun-tains are the feet of him that bringeth good ti-dings, bring-eth good

The final system on the page shows the vocal line concluding with a series of quarter and eighth notes. The piano accompaniment ends with a final chord and a fermata.

ti - dings, bringeth good ti dings and pub-lisheth sal - va - - tion.

Allegro.

Break forth in - to joy,

Break forth in - to joy, in - to joy,

Break forth in - to joy, in - to joy,

Allegro.

break forth in - to joy, break forth in - to joy

break forth in - to joy, break forth in - to joy

sing to - geth - er, sing to - geth - er

sing to - geth - er, sing to - geth - er

sing to - geth - er ye waste places of Je - ru - sa - lem

sing to - geth - er ye

sing, sing ye waste places of Je - ru - sa - lem

sing to - geth - er ye waste places of Je - ru - sa - lem

waste places of Je - ru - sa - lem ye waste places of Je - ru - sa - lem

sing to - geth - er ye waste places of Je - ru - sa - lem

break forth in - to joy break forth in - to joy

break forth in - to joy break forth in - to joy

Musical score for the hymn "Sing to - geth - er ye waste places of Je - ru - sa - lem". The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "sing to - geth - er ye waste places of Je - ru - sa - lem, sing to -". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

ru - sa - lem sing to - geth - er ye

ye waste plac - es of Je - ru - sa - lem sing ye waste

plac - es sing ye waste

geth - er ye waste plac es of Je - ru - sa - lem

waste places of Je - ru - sa - lem — sing to - geth - er
plac - es of Je - ru - sa - lem
plac - es of Je - ru - sa - lem — break forth in - to
break forth in - to joy

This system contains the first four staves of the hymn. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two staves are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "waste places of Je - ru - sa - lem — sing to - geth - er", "plac - es of Je - ru - sa - lem", "plac - es of Je - ru - sa - lem — break forth in - to", and "break forth in - to joy".

sing — to - geth - - er break forth in - to joy
joy break forth in - to joy sing to -
break forth in - to joy sing to - geth - er

This system contains the next four staves. The lyrics are: "sing — to - geth - - er break forth in - to joy", "joy break forth in - to joy sing to -", and "break forth in - to joy sing to - geth - er". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

break forth in - to joy sing to - geth - er
geth - er sing to - geth - - - er
sing to - geth - er sing to - geth - er

This system contains the final four staves of the hymn. The lyrics are: "break forth in - to joy sing to - geth - er", "geth - er sing to - geth - - - er", and "sing to - geth - er sing to - geth - er". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and a supporting bass line in the left hand.

sing to - geth - er ye waste plac - es of Je -
 sing to - geth - er ye waste plac - es of Je -

ru - sa - lem, sing ye waste plac - es of Je - ru - sa - lem,
 sing to - geth - er ye
 ru - sa - lem, sing to - geth - er ye waste plac - es of Je - ru - sa - lem,

sing ye waste plac - es of Je - ru - sa - lem, sing to -
 sing to - geth - er ye waste plac - es of Je - ru - sa - lem, sing to -

geth-er. sing to - geth - er For the Lord hath

geth-er. sing to - geth - er For the Lord hath

com-fort - ed his peo - ple. He hath re - deemed Je - ru - sa - lem,

com-fort - ed his peo - ple. He hath re - deemed Je - ru - sa - lem,

He hath re - deem-ed Je - ru - sa - lem,

He hath re -

He hath re - deem-ed Je - ru -

Je - ru - sa -

He hath re deem-ed Je - ru - sa - lem For the Lord hath
 deem - ed,
 sa - lem, Je - ru - sa - lem For the Lord hath
 lem,

com - fort - ed his peo - ple He hath re -
 com - fort - ed his peo - ple He hath re - deem-ed Je - ru - sa -

deem-ed Je - ru - sa - lem, He hath re - deem - ed Je -
 lem, He hath re - deem-ed Je - ru - sa - lem,

ru - sa - lem He hath re - deem - ed Je - ru - sa -
He hath re - deem - ed He hath re -
He hath re - deem - ed Je - ru - sa - lem Je - ru - sa -

cresc.
lem, re - deem - ed Je - ru - sa - lem,
deem - ed Je - ru - sa - lem break forth in - to
lem break forth in - to joy.
break forth in - to joy

break forth in - to joy. Sing to - gether sing to - gether sing to -
joy, in - to joy. *f*
Break forth in to joy. Sing to - gether sing to - gether sing, ye

sing

geth - er ye waste plac - es of Je - ru - sa - lem sing to -

sing to - geth - er ye waste plac - es of Je -

waste plac - es of Je - ru - sa - lem sing ye

to - geth - er ye waste

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics are: 'geth - er ye waste plac - es of Je - ru - sa - lem sing to -', 'sing to - geth - er ye waste plac - es of Je -', 'waste plac - es of Je - ru - sa - lem sing ye', and 'to - geth - er ye waste'.

geth - er ye waste plac - es of Je - ru - sa - lem sing to

ru - sa - lem - sing to - geth - er,

waste plac - es of Je - ru - sa - lem, sing to

plac - es of Je - ru - sa - lem,

This system contains the next four staves. The lyrics are: 'geth - er ye waste plac - es of Je - ru - sa - lem sing to', 'ru - sa - lem - sing to - geth - er,', 'waste plac - es of Je - ru - sa - lem, sing to', and 'plac - es of Je - ru - sa - lem,'.

geth - er sing to - geth - er sing ye waste plac - es of Je -

sing ye waste plac - es of Je -

geth - er sing to - geth - er ye waste plac - es of Je -

sing ye waste plac - es of Je -

This system contains the final four staves of the visible score. The lyrics are: 'geth - er sing to - geth - er sing ye waste plac - es of Je -', 'sing ye waste plac - es of Je -', 'geth - er sing to - geth - er ye waste plac - es of Je -', and 'sing ye waste plac - es of Je -'.

ru - sa - lem sing to - geth - er sing to - geth - er sing — ye waste
sing ye waste plac - es
ru - sa - lem sing to - geth - er sing to - geth - er ye waste plac -
sing ye waste plac - es

plac - es of Je - ru - sa - lem breakforth in - to joy, breakforth in - to
of — Je - ru - sa - lem
- es of Je - ru - sa - lem breakforth in - to joy, breakforth in - to
of — Je - ru - sa - lem

joy — for the Lord hath re - deem - ed re - deem - ed Je - ru - sa - lem —
joy — for the Lord hath re - deem - ed re - deem - ed Je - ru - sa - lem —

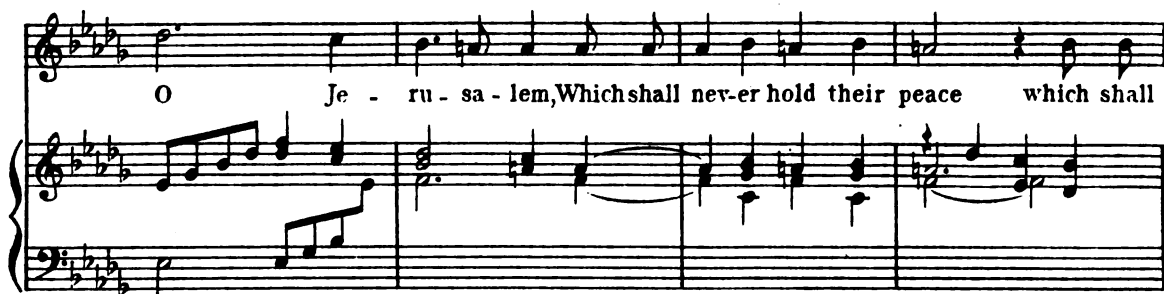
Part II.

No 20

Allegro.



SOPRANO SOLO.



I have set watchmen up-on thy walls, O Je - ru - sa - lem

O Je - ru - sa - lem Which shall nev - er hold their

peace nev - er hold their peace day nor night.

Ye that make mention of the Lord keep not si lence give Him no rest,

stacc.

Keep not si - lence give Him no rest ye that make men - tion

of the Lord. Keep not si - lence give Him no rest

keep not si lence give Him no rest till He es - tab - lish and till He make Je -

ru sa lem a praise of the earth Keep not si - lence give Him no rest

cresc.

keep not si - lence give Him no rest, — no rest. — The

Lord Himself hath pro-claim-ed, pro-claim-ed to the end of the world.

Say ye to the daughter the daughter of Zi-on Be hold, behold

thy Sal-va-tion com-eth thy sal-va-tion com-eth

say ye to the daught-er, the daughter of Zi-on Be-hold

be-hold thy sal-va-tion com-eth thy sal-va-tion

com - eth.

a - wake, a - wake

a - wake, a - wake, a -

a - wake, a - wake, a -

a - wake,

Allegro con fuoco. a - wake,

a - wake put on thy strength

wake,

wake, a - wake put on thy strength

a wake put on thy strength

a wake put on thy strength

O Zi - on a -

O Zi - on a -

wake put on thy strength, put on thy strength o Zi - on thy strength o

a - wake put on thy strength, put on thy strength o

wake put on thy strength, put on thy strength o Zi - on put

Zi - on, put on thy beauti - ful gar - ments, o Je -

put on thy beauti - ful gar - ments

Zi - on, o Zi - on, put on thy beauti - ful

on thy strength o Zi - on, put

stacc.

ru - sa-lem put on thy beau-ti-ful Gar - ments O Je-
 O Je - ru - sa-lem, put on thy beau-ti-ful
 gar - ments put on thy beau-ti-ful gar - ments
 on thy beau-ti-ful gar ments O Je-

ru - sa-lem O Je - ru - sa-lem A - wake a -
 gar - ments O Je - ru - sa-lem put on thy
 O Je - - ru - sa-lem
 ru - sa-lem, O Je - ru - sa-lem put on thy strength put

wake, put on thy strength put on thy strength o
 strength o Zi - on, put on thy strength o
 put on thy strength o Zi - on, put on thy
 on thy strength, thy strength o Zi - on, put on thy

Zi - on thy strength — o — Zi - on put on thy beau-ti - ful -
strength put on thy strength o Zi - on put on thy beau-ti - ful -
strength put on thy strength o Zi - on

Garments put on thy beau-ti - ful Gar-ments O daught-er of Je -
Garments put on thy beau-ti - ful Gar-ments O daught-er of Je -

ru - sa - lem.
ru - sa - lem.

[illegible]

loose thyself from the bands of thy neck o captive daughter of Zi - on.

loose thyself from the bands of thy neck o captive daughter of Zi - on.

loosethyself from the bands of thy neck o cap - tive daughter of Zi - on.

loosethyself from the bands of thy neck o cap - tive daughter of Zi - on.

a - rise, a - rise, a - rise, a - rise, —

a - rise, a - rise, a - rise, a - rise, —

a - wake a - wake
 a - wake put on thy strength o
 a - rise a - wake put on thy
 a - wake put on thy strength put on thy

put on thy strength put on thy strength o Zi - on thy
 Zi - on put on thy strength o Zi - on thy
 strength o Zi - on put on thy strength put
 strength thy strength o Zi - on put on thy strength put on thy

strength o Zi - on put on thy beau-ti-ful gar - ments
 strength o Zi - on put on thy beau-ti-ful
 on thy strength o Zi - on o Zi - on. put
 strength o Zi - on o Zi - on.

stacc.

O Je - ru - sa - lem put on thy beau - ti - ful
gar - ments O Je - ru - sa - lem
on thy beau - ti - ful gar - ments put
put on thy beau - ti - ful gar - ments

gar - ments O Je - ru - sa - lem O Je -
put on thy beau - ti - ful gar - ments O Je -
on thy beau - ti - ful gar - ments O Je -
O Je - ru - sa - lem O Je -

ru - sa - lem. loose thy-self from the
ru - sa - lem.

bands of thy neck O cap - tive daugh - ter of

loose thy - self from the bands of thy neck O

Zi - on cap - tive daugh-ter of Zi - on.

Zi - on loose thy - self from the

cap - tive daugh - ter of Zi - on loose thy - self from the

loose thy - self from the bands of thy neck O cap - tive

loose thy - self from the bands of thy neck O cap - tive daugh - ter of

bands of thy neck O cap - tive daugh-ter of Zi - on O

bands of thy neck O cap - tive daugh-ter of Zi - on

daugh-ter of Zi - on loose thy - self from the bands of thy

Zi - on O cap - tive daugh - ter of Zi -
cap - tive daugh - ter O cap - tive daugh - ter of Zi -
cap - tive daugh - ter of Zi -
neck O cap - tive daugh - ter of Zi -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a four-part setting, with the lyrics "Zi - on O cap - tive daugh - ter of Zi -" on the first line, "cap - tive daugh - ter O cap - tive daugh - ter of Zi -" on the second line, "cap - tive daugh - ter of Zi -" on the third line, and "neck O cap - tive daugh - ter of Zi -" on the fourth line. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, harmonic accompaniment in the left hand.

on a - wake a - wake
on a - wake a - wake

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The vocal parts have the lyrics "on a - wake a - wake" on the first line and "on a - wake a - wake" on the second line. The piano accompaniment continues with its complex, flowing melody and harmonic accompaniment.

put on thy strenght O Zi -

put on thy strenght O Zi -

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics "put on thy strenght O Zi -". The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts feature a melody of quarter and half notes, with a long note at the end of the phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

- on. _____

- on. _____

The second system of the musical score consists of four staves. The top two staves are vocal parts, both with lyrics "- on. _____". The bottom two staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts feature a melody of quarter and half notes, with a long note at the end of the phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

Recit.

ALTO SOLO.

Fear not for Thou shalt not be a-sham-ed Nei-ther be thou con-

found-ed for thy Mak-er is thy hus-band The Lord of Hosts is his

name and the Ho-ly one of Is-ra-el is thy re-deem-er.

Adagio molto.

O thou af-flict-ed and toss-ed with tem-pest

O thou af-flict-ed af - flict - ed and toss-ed with tem-pest

and not com-fort - ed not com - fort-ed for a small mo-ment have

I for-sak-en Thee for a small moment have I for-sak-en thee but with

great mer - cies will I gath - er Thee.

O thou af-flict - ed and

toss-ed with tem-pest O thou af-flict-ed and toss-ed with tem-pest and

not com-fort-ed not com-fort-ed In a lit-tle wrath

I hid my face hid my

face from Thee but with

ev-er-last-ing kind-

ness with ev - er - last - ing

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melodic line with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

kind - ness will I have mer - cy up - on thee - Saith the

The second system continues the melody and accompaniment. The piano part includes some chords and rests in the right hand, while the left hand maintains a simple bass line.

Lord _____ Saith the Lord thy re - deem -

The third system continues the piece. The vocal line has a long note for the word 'Lord'. The piano accompaniment continues with its characteristic eighth-note pattern in the right hand.

er. _____

The fourth system concludes the piece. The vocal line ends with a long note for the word 'er.'. The piano accompaniment features a final chord and a short melodic flourish in the right hand.

Adagio.

CHORUS.

p

Thou O God hast prov - ed us

Thou O God hast prov - ed us

Thou O God hast prov - ed us

Thou O God hast prov - ed us

Thou O God hast

Adagio.

Thou O God hast prov - ed us hast prov - ed us. Thou hast

prov - ed us hast prov - ed us.

us Thou O God hast prov - ed us hast prov - ed us. Thou hast

prov - ed us Thou hast prov - ed us.

tri - ed us as sil - ver is tried Thou hast caus - ed men to ride o - ver our

tri - ed us as sil - ver is tried Thou hast caus - ed men to ride o - ver our



heads. .

we

heads.

Thou laidst af-flic-tion up - on us we went thro' fire and thro'

This system contains the first four staves of the musical score. The first two staves are vocal parts with lyrics 'heads. .' and 'we'. The third staff is a vocal part with lyrics 'heads.'. The fourth staff is a piano accompaniment with lyrics 'Thou laidst af-flic-tion up - on us we went thro' fire and thro''.



we went thro' fire and thro' wa - ter

went thro' fire and thro' wa - ter

Thou laidst af-flic-tion up -

wa - ter we

This system contains the next four staves. The first two staves are vocal parts with lyrics 'we went thro' fire and thro' wa - ter' and 'went thro' fire and thro' wa - ter'. The third staff is a vocal part with lyrics 'Thou laidst af-flic-tion up -'. The fourth staff is a piano accompaniment with lyrics 'wa - ter we'.



we went thro' fire and thro'

on us we went thro' fire and thro' wa - ter thro'

went thro' fire thro' fire and thro' wa - ter we

This system contains the final four staves. The first two staves are vocal parts with lyrics 'we went thro' fire and thro'' and 'on us we went thro' fire and thro' wa - ter thro''. The third staff is a vocal part with lyrics 'went thro' fire thro' fire and thro' wa - ter we'. The fourth staff is a piano accompaniment.

wa - ter thro' fire and thro' wa - ter -

Thou laidst af-flic - tion up -

fire and thro' wa - ter we went thro' fire and thro'

went thro' fire and thro' wa - ter Thou

we went thro' fire and thro'

on us we went thro' fire and thro' wa - ter we

wa - ter went thro' fire and thro'

laidst af-flic - tion up - on us we went thro' fire

wa - ter Thou

went thro' fire and thro' wa - ter we went thro' fire and thro' wa - ter thro'

wa - ter we went thro' fire we went thro' fire and thro' wa - ter thro'

went thro' fire went thro' fire and thro' wa - ter Thou

laidst af - flic - tion up - on us we went thro' fire and thro'
 fire and thro wa - ter
 fire and thro wa - ter we
 laidst af - flic - tion up - on us.

wa - ter we went thro' fire and thro' wa - ter we
 went thro fire and thro' wa - ter we went thro' fire we

went thro' fire thro' fire and thro' *cresc.*
 went thro' fire thro' fire and thro' *cresc.*
cresc.
cresc.

wa - ter thro' fire and thro' wa - ter but

wa - ter thro' fire and thro' wa - ter but

The first system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have the lyrics "wa - ter thro' fire and thro' wa - ter but". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Thou broughtest us out in - to a weal - thy place

Thou broughtest us out in - to a weal - thy place in - to a

Thou broughtest us out in - to a weal - thy place

Thou broughtest us out in - to a weal - thy place in - to a —

The second system of the musical score. It consists of four staves. The vocal parts have the lyrics "Thou broughtest us out in - to a weal - thy place" and "Thou broughtest us out in - to a weal - thy place in - to a". The piano accompaniment continues with the same rhythmic pattern, featuring chords in the right hand and a steady bass line in the left hand.

Thou broughtest us out in - to a weal - thy place

weal - thy place

Thou broughtest us out in - to a weal - thy place

weal - thy place in - to a weal - thy place Thou broughtest us

The third system of the musical score. It consists of four staves. The vocal parts have the lyrics "Thou broughtest us out in - to a weal - thy place", "weal - thy place", "Thou broughtest us out in - to a weal - thy place", and "weal - thy place in - to a weal - thy place Thou broughtest us". The piano accompaniment continues with the same rhythmic pattern, featuring chords in the right hand and a steady bass line in the left hand.

Thou broughtest us out in - to a weal - thy place

Thou broughtest us out in - to a weal - thy place a weal - thy place

Thou broughtest us out in - to a weal - thy place

out in - to a weal - thy place a weal - thy place a weal - thy place

in - to a weal - thy place

in - to a weal - thy place

Thou laidst af - flic - tion up -

But thou broughtest us

Thou laidst af - flic - tion up - on us we

on us we went thro' fire and thro' wa - ter we went thro'

Thou broughtest us out in - to a weal - thy
 out in - to a weal - thy place in -
 went thro' fire and thro' wa - ter
 fire and thro' wa - ter Thou laidst af - flic - tion up -

place in - to a weal - thy place
 to a weal - thy place but Thou broughtest us
 Thou laidst af - flic - tion up - on us we
 on us we went thro' fire thro' fire and thro'

Thou broughtest us out in - to a weal - thy
 out in - to a weal - thy weal - thy
 went thro' fire and thro' wa - ter Thou broughtest us
 wa - ter but Thou broughtest us out in

place.

place. Thou laidst afflic - tion up - on us, we

out in - to a wealth - y place, in - to a

to a wealth - y place, in - to a wealth - y

Thou laidst afflic - tion up - on us, we

went thro' fire and thro' wa - - ter. Thou laidst afflic - tion up -

wealth - y place, but Thou broughtest us

wealth - y place, Thou laidst afflic - tion up -

went thro' fire and thro' wa - - ter, Thou

on us, we went thro' fire and thro' wa - - ter, we

out in - to a wealth - y place, a wealth - y

on us, laidst afflic - tion up - on us,

laidst afflic - tion up - on us, we went thro' fire and thro'
 went thro' fire and thro' wa - - ter, we went thro' fire and thro'
 place, Thou laidst af - flic - tion up - on us, we went thro'
 we went thro' fire and thro'

wa - ter. Went thro' fire and thro' wa - ter, thro'
 fire. Went thro' fire and thro' wa - ter, thro'
 wa - ter.

fire, thro' wa - ter, But Thou broughtest us
 fire, thro' wa - ter, But Thou broughtest us

out, Thou broughtest us out in - to a wealth - y

out, Thou broughtest us out in - to a

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, following the vocal melody.

place, in - to a wealth - y place, Thou broughtest us

wealthy place, in - to a wealthy place, Thou broughtest us

Thou brought - est us

The piano accompaniment continues with harmonic support for the vocal lines.

out in - to a wealth - y place, in - to a wealth - y place.

out in - to a wealth - y place, in - to a wealth - y place.

The system concludes with a key signature change to two sharps (D major or F# minor) and a final cadence.

Nº 23.

Adagio.

Piano introduction in E major, 4/4 time. Measures 1-8. The right hand plays a series of whole notes (E, F#, G, A, B, C, D, E) while the left hand plays a series of eighth notes (E, F#, G, A, B, C, D, E) with a descending bass line.

Recit. TENOR.

Recitativo for Tenor. Measures 9-16. The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes in the right hand and sustained notes in the left hand.

The wil - derness and the sol-i - ta - ry place shall be

Recitativo for Tenor. Measures 17-24. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes.

glad, and the desert shall re-joice and blossom as the rose. The

Recitativo for Tenor. Measures 25-32. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes.

glo - ry of Le - ba - non shall be giv - en un - to it, the

Recitativo for Tenor. Measures 33-40. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes.

ex - cel - len - cy of Car - mel and Shar - on. They shall see the

glo-ry of the Lord. The ex-cellen-cy of our

Moderato.

God, The re -

deem-ed of the Lord shall re - turn and come with singing un-to

Zi - on, the re - deem-ed of the Lord shall re - turn and come with singing,

singing unto Zi - on. And ev-erlasting joy shall

be up-on their heads, ev-er-lasting joy shall be up-on their heads,

They shall obtain gladness and joy, they shall obtain gladness and joy,

Solo Cello.

Cello.

Sorrow and mourning shall flee away, sorrow and mourning shall flee a-way,

Clar. Cor.

Sor-row and mourn-ingshall flee a-way, They shall obtain

gladness and joy, Sorrow and mourning shall flee a-way. The re-

deem-ed of the Lord shall re - turn and come with singing un - to

Zi - on, the re - deem-ed of the Lord shall re - turn and come with singing,

singing un - to Zi - on, and ev - er - lasting joy,

ev - er - lasting joy, ev - er - last - ing joy shall be up - on their

heads.

Nº 24.

Recit.
BASS.

Re - jice great-ly, O Daugh-ter of Zi - on, Shout, O

Daughter of Je - ru - salem, Behold, behold thy King cometh un-to thee.

Nº 25.

Andante.

pp

1st SOPRANO.2nd SOPRANO.1st ALTO.*p*2nd ALTO.

Thou art fairer than the chil - dren of men,

ff

Grace is pour - ed in - to thy lips,

Grace is pour - ed in - to thy lips, grace is pour - ed in -

There - fore God hath bless - ed thee,

Thou art fairer than the chil - dren of men,

to thy lips, There - fore

bless - ed thee for ev - - er,

grace is pour - ed in - to thy lips, grace is pour - ed in -

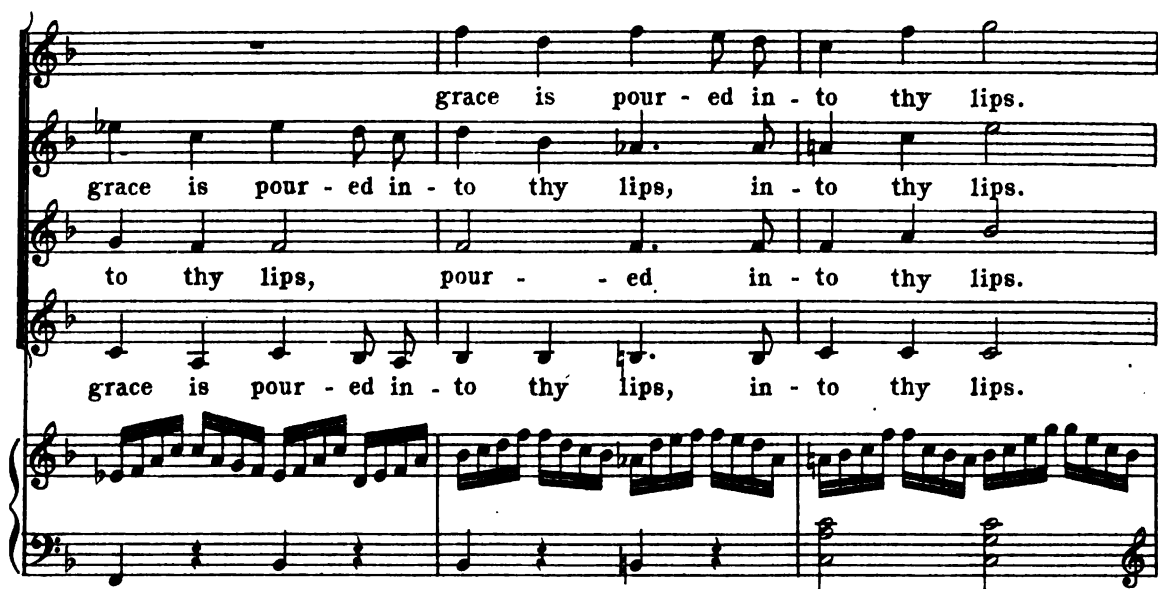
God hath bless - ed thee, God hath

Thou art fairer than the chil - dren of men,

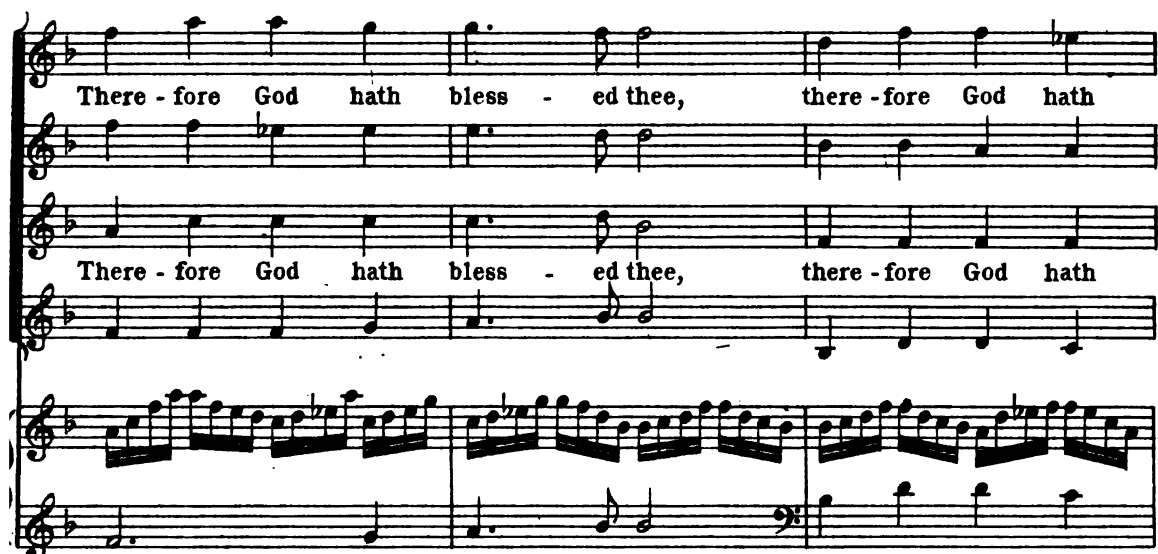
grace is pour - ed in -
to thy lips grace is pour - ed in - to thy lips,
bless - ed thee for ev - - er, bless - ed thee for
grace is pour - ed in to thy lips.

to thy lips. Thou art fairer than the chil - dren of men,
grace is pour - ed in - to thy lips.
ev - - er. Thou art fairer than the chil - dren of men,

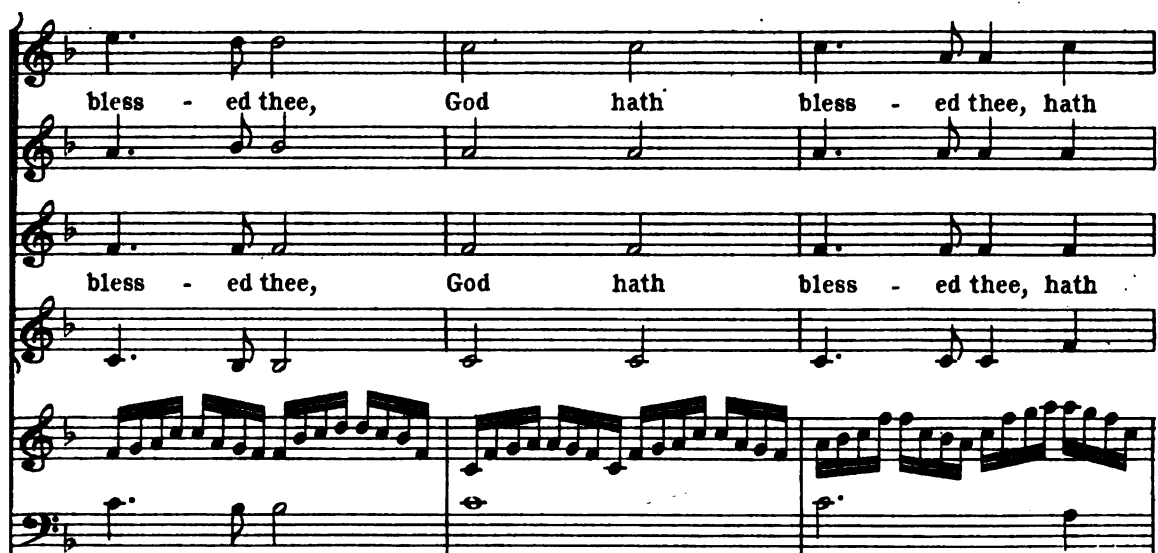
Thou art fairer than the chil - dren of men,
Thou art fairer than the chil - dren of men, Grace is pour - ed in -



grace is pour - ed in - to thy lips.
grace is pour - ed in - to thy lips, in - to thy lips.
to thy lips, pour - - ed in - to thy lips.
grace is pour - ed in - to thy lips, in - to thy lips.



There - fore God hath bless - ed thee, there - fore God hath
There - fore God hath bless - ed thee, there - fore God hath



bless - ed thee, God hath bless - ed thee, hath
bless - ed thee, God hath bless - ed thee, hath

bless - ed thee for ev - - - er.
 bless - ed thee for ev - - - er.
 1st TENOR. *f*
 2nd TENOR. Gird thy sword up -
 1st BASS. *f*
 2nd BASS. Gird thy sword up -
 Piano accompaniment with rapid sixteenth-note passages in the right hand and sustained chords in the left hand.

on thy thigh, O most might - y with thy glo - ry and thy
 on thy thigh, O most might - y with thy glo - ry and thy
 Piano accompaniment with sustained chords and moving lines in both hands.

maj - es - ty, thy glo - ry and thy maj - es - ty, _____
 maj - es - ty, thy glo - ry and thy maj - es - ty, _____ and in thy
 and in thy maj - es - ty ride
 maj - es - ty ride pros - perous - ly, ride
 pros - perous - ly,
 and in thy maj - es - ty ride pros - perous - ly,
 pros - perous - ly, ride pros - perous - ly, and in thy

and in thy maj - es - ty ride, ride

ride, ride pros-perous - ly,

maj - es - ty ride pros-perous - ly, in thy maj - es - ty ride

pros-perous - ly, O most might - - y,

pros-perous - ly, ride pros-perous - ly, O most

pros-perous - ly, ride pros-perous - ly, ride pros-perous - ly,

O most might - y,

might - y,

O most might - y,

and in thy maj-es - ty ride

Gird thy sword up - on thy thigh, O most
 ride pros - per - ous - ly, gird thy sword up -
 pros - per - ous - ly,

might - y, and in thy maj - es - ty ride pros - per - ous - ly, ride
 on thy thigh, O most might - - y, ride
 on thy thigh, O most might - - y, ride

prosperously, ride prosperously.
 prosperously, ride prosperously.

1st SOPRANO.

2nd SOPRANO.

1st ALTO. Be - cause

of truth and

meek - - ness,

2nd ALTO.

meek - - ness and right - eousness,

p meek - - - ness,

Be - cause of truth and

right - eous - ness,

be - cause

p Be -

of

meek - - ness,

meek - - ness and right - eousness,

cause of truth and meek - ness, meek - ness and
truth of truth and meek - ness and
be - cause of truth and meek - ness and

right - eous-ness, meek - ness
right - eous-ness meek - ness
Be - cause of truth and meek - ness

right - eous - ness meek -
right - eous - ness meek -
meek - ness and right - eousness

ness right - eous - ness.

ness right - eous - ness.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

And thy right hand shall teach thee terri-ble

And thy right hand shall teach thee terri-ble

things, thy right hand shall teach thee ter-ri-ble things.

things, thy right hand shall teach thee ter-ri-ble things.

ALTO.

TENOR.

BASS.

Thy throne O

Thy throne O

God is for ev - er and ev - er the scep - tre of thy King - dom, the sceptre of thy

God is for ev - er and ev - er the scep - tre of thy King - dom, the sceptre of thy

King - dom — a right scep - tre, — a right scep - tre

King - dom — a right scep - tre, — a right scep - tre

Thy throne O God is for ev - er and ev - er the scep-tre of thy

Thy throne O God is for ev - er and ev - er the scep-tre of thy

King - dom a right scep - tre the sceptre of thy King - dom

King - dom a right scep - tre the sceptre of thy King - dom

a right scep - tre. Thou lov - est

a right scep - tre.

p

ff

p

right - eousness and hat - - est wick - ed-ness

Thou lov - est right - eousness and

Thou lov - est right - eousness

hat - - est wick - ed-ness and hat - - est

Thou lov - est right - eousness and hat - - est

Thou lov - est right - eousness and hat - - est

wick - ed-ness. Thou hat - est,

hat - est wick - ed-ness

hat - est wick - ed-ness

hat - est wick - ed-ness

cresc.

There - fore God hath a - noint - ed Thee with the

There - fore God hath a - noint - ed Thee with the oil of

oil of glad - ness, there - fore God hath a -

There-fore God hath a - noint - ed Thee with the
 glad - ness God hath a - noint - ed Thee with the
 There-fore God hath a - noint - ed thee with the oil of
 noint - ed Thee with the oil of glad - ness

oil of glad - ness
 oil of glad - ness
 glad - ness of glad - ness there-fore God hath a -
 there-fore God hath a - noint - ed Thee, hath a - noint - ed Thee with the

there-fore God hath a - noint - ed Thee with the oil of glad - ness the
 noint - ed Thee with the oil of glad - ness, the oil of glad - ness of
 oil of glad -

there-fore God hath a - noint - ed Thee with the
oil of glad - ness a - noint - ed Thee with the
glad - ness there-fore God hath a - noint - ed Thee with the
- ness - there fore God hath a - noint - ed Thee with the

oil of glad - ness a - bove thy fel - lows a - noint - ed
oil of glad - ness a - bove thy fel - lows a - noint - ed
oil of glad - ness a - bove thy fel - lows a - noint - ed
oil of glad - ness a - bove thy fel - lows a - noint - ed

Thee with the oil of glad - ness
Thee with the oil of glad - ness

a - bove thy fel - lows

a - bove thy fel - lows

This system contains two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'a - bove thy fel - lows'. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

Lift

Lift

This system continues the musical piece. It includes vocal staves with the word 'Lift' and piano accompaniment. The piano part has a more active, rhythmic character with many sixteenth notes.

Alla Marcia.

Lift

up your heads O ye gates and be ye lift up ye ev - er - last - ing doors

This system is marked 'Alla Marcia.' and features a more rhythmic, march-like tempo. It includes vocal staves with the lyrics 'up your heads O ye gates and be ye lift up ye ev - er - last - ing doors' and piano accompaniment. The word 'Lift' is also present above the piano part.

Alla Marcia.

This system continues the 'Alla Marcia' section with piano accompaniment. The music maintains the rhythmic character established in the previous system.

up your heads O ye gates and be ye lift up ye

lift up your heads O ye gates ——— ye

This system contains the first two lines of the musical score. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is one flat (B-flat major). The lyrics are: "up your heads O ye gates and be ye lift up ye" and "lift up your heads O ye gates ——— ye". The piano accompaniment provides harmonic support with chords and moving lines.

ev - er - last-ing doors and the King of Glo - ry shall come in

ev - er - last-ing doors and the King of Glo - ry shall come in the

This system contains the next two lines of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "ev - er - last-ing doors and the King of Glo - ry shall come in" and "ev - er - last-ing doors and the King of Glo - ry shall come in the". The piano accompaniment continues with harmonic support for the vocal lines.

King of Glo-ry shall come in *ff* Who — is this King of Glo - ry *ff*

The Lord, — the Lord *ff*
 who — is this King of Glo - ry The Lord, — the Lord *ff*

Might - y in bat - tle The Lord, — the Lord
 Might - y in bat - tle The Lord, — the Lord

Might - y in bat - tle Might - y in bat - tle

Might - y in bat - tle Might - y in bat - tle

Lift up your heads O ye gates and

Lift up your heads O ye gates and

be ye lift up ye ev - er - last - ing doors lift up your heads O ye

be ye lift up ye ev - er - last - ing doors lift up your heads O ye

be yelift up ye ev-er-last-ing doors and the King of glo - ry

gates, — ye ev-er-last-ing doors and the King of glo - ry

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "be yelift up ye ev-er-last-ing doors and the King of glo - ry" and "gates, — ye ev-er-last-ing doors and the King of glo - ry".

shall come in.

shall come in, the King of glo-ry shall come in. Who — is this King of

shall come in, the King of glo-ry shall come in.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "shall come in.", "shall come in, the King of glo-ry shall come in. Who — is this King of", and "shall come in, the King of glo-ry shall come in.".

The Lord of Hosts, the
glo ry, Who is this King of glo-ry. The Lord of Hosts, the

This system contains the first four staves of the musical score. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'The Lord of Hosts, the glo ry, Who is this King of glo-ry. The Lord of Hosts, the'.

Lord of Hosts. _____
Lord of Hosts. _____

This system contains the next four staves. The top three staves are vocal parts with the lyrics 'Lord of Hosts.' followed by a long horizontal line indicating a sustained note. The bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 4/4.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a continuous eighth-note pattern in the right hand and a simpler accompaniment in the left hand.

He is the King of glo -
He is the King, the King of

This system contains the next four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The lyrics are: 'He is the King of glo - He is the King, the King of'.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It continues the eighth-note pattern in the right hand and the accompaniment in the left hand.

ry, the King — of glo - ry,

He is the King, the King — of

glo ry.

He is the King, the King of

He is the King of glo ry.

glo - ry, He is the King, the King of

He is the King of glo - ry.

glo - ry. He is the

He is the King, the King of glo - ry.

glo ry, He is the King of glo - ry.

He is the King of glo - ry.

King of glo - ry, He is the King of

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'ry, the King — of glo - ry, He is the King, the King — of glo ry. He is the King, the King of He is the King of glo ry. glo - ry, He is the King, the King of He is the King of glo - ry. glo - ry. He is the He is the King, the King of glo - ry. glo ry, He is the King of glo - ry. He is the King of glo - ry. King of glo - ry, He is the King of'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

He is the King, He is the
He is the King of glo - ry,
He is the King, the King of glo - ry, He is the
King of glo - ry, the King of glo - ry,
King of glo - ry, the King, the King of glo - ry.
King of glo - ry, the King the King of glo - ry.
The Lord of Hosts, the Lord of
The Lord of Hosts, the Lord of

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, often using chords and sixteenth-note patterns. The vocal parts enter in a staggered fashion, creating a rich harmonic texture. The lyrics are printed below the vocal staves, with some words appearing in multiple lines to indicate overlapping phrases.

Hosts He is the King, the King of glo - ry,

Hosts He is the King, the King of glo - ry,

This system contains the first two staves of the vocal parts. The top staff is for a soprano or alto voice, and the bottom staff is for a tenor or bass voice. Both parts sing the lyrics 'He is the King, the King of glo - ry,'. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The melody is simple and hymn-like, with a dotted quarter note followed by an eighth note, and then a half note.

The piano accompaniment for the first system. The right hand plays chords and single notes, while the left hand plays a steady eighth-note pattern. The music is in a key with two flats and common time.

He is the King, He is the King, He is the

He is the King, He is the King, He is the

This system contains the next two staves of the vocal parts. The lyrics are 'He is the King, He is the King, He is the'. The melody continues with the same simple pattern as the first system.

The piano accompaniment for the second system. The right hand plays chords and single notes, while the left hand plays a steady eighth-note pattern. The music is in a key with two flats and common time.

King of glo - ry.

King of glo - ry.

This system contains the final two staves of the vocal parts. The lyrics are 'King of glo - ry.'. The melody concludes with a half note.

The piano accompaniment for the third system. The right hand plays chords and single notes, while the left hand plays a steady eighth-note pattern. The music is in a key with two flats and common time.

Recit acc. Tenor.
Molto Adagio.

No 26.

He came to His own and His own re-ceived Him not

O Je-ru-sa-lem, O Je-ru-sa-lem. If thou hadst known in

this the day of thy vis-it-a-tion the things that be-long to thy

peace be hold your house is left un-to you de-so-late.

BASS SOLO.

rall. ad lib.

Con anima.

There re - main - eth yet a rest for the peo - ple of God, there re -

a tempo.

main - eth yet a rest. for the peo - ple of God, a rest

— for the peo - ple of God.

We have no a - bid - ing cit - y here, we have no a - bid - ing

cit - y here, no a - bid - ing cit - y

here we seek a cit-y that hath found - a - tions, we

seek a cit-y that hath found - a - tions. E - ter-nal in the Heavns E -

ter-nal in the Heavns whose buil-der and mak-er is God whose

buil-der and mak-er is God A Cit-y where indwelleth

right - eous ness, a ci - ty where-in dwell-eth right - eous-ness.

We have

no a - bid - ing ci - ty here, we have no a - biding ci - ty here,

no a - bid - ing ci - ty here

we seek a ci - ty that hath foun - da - - tions, we

seek a ci - ty that hath foun - da - tions e - ter - nal in the

heav'n's, e - ter - nal in the heav'n's whose

builder and mak - er is God, whose builder and mak - er is God.

Andante molto.

No 28.

SOPR.
Eye hath not seen ear hath not heard

ALTO.
nei - ther hath it en - ter - ed

TENOR.
Eye hath not seen ear hath not heard nei - ther hath it en - ter - ed

BASS.

nei-ther hath it en-ter-ed
in-to the heart of man,
in-to the heart of man, nei-ther hath it en-ter-ed

in-to the heart of man to con-ceive the things which God hath pre-
in-to the heart of man to con-ceive the things which God hath pre-

par-ed, pre-par-ed for them that love Him. Eye hath not seen
love Him. Eye hath not
par-ed, pre-par-ed for them that love Him. Eye hath not

ear hath not heard nei-ther hath it en-ter-ed
seen
seen ear hath not heard
nei-ther hath it

in - to the heart of man to con - ceive the

to con -

in - to the heart of man to con - ceive _____ the

en ter ed in to the heart of man to conceive the

things which God hath pre - par-ed, pre -

ceive the things which God hath pre - par-ed,

things which God hath pre - par-ed, pre - par-ed for them that

things which God hath pre - par-ed,

par - ed for them that love Him, pre -

pre - par - ed for them that

love Him, for them _____ that love _____

pre - par - ed for them that love Him, pre -

par - ed for them that love Him, pre - par - ed for them that
 love Him, pre - par - ed for them that love —
 — Him, pre - par - ed for them that love Him, that
 par - ed for them that love Him, pre - par - ed for them that

love Him, — for them that love Him. Eye hath not seen ear hath not
 — Him, —
 love Him, — for them that love Him. Eye hath not seen ear hath not
 love Him, —

heard, the things which God hath pre - par - ed for them that love Him.
 heard, the things which God hath pre - par - ed for them that love Him.
 heard, the things which God hath pre - par - ed for them that love Him.

Andante.

The first system of the musical score consists of four staves. The top three staves are vocal staves (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante.' and the dynamics are marked 'p' (piano). The vocal parts enter with the word 'The' on a long note. The piano accompaniment begins with a series of chords and a melodic line in the right hand.

p The

p The

p

Andante.

The second system of the musical score continues the vocal and piano parts. The vocal parts sing the lyrics 'new Je - ru - salem de - scends from God, the new Je -'. The piano accompaniment features a more active melodic line in the right hand, with eighth and sixteenth notes, while the left hand provides a steady harmonic foundation with chords.

new Je - ru - salem de - scends from God, the new Je -

new Je - ru - salem de - scends from God, the new Je -

The third system of the musical score concludes the vocal and piano parts. The vocal parts sing the lyrics 'ru - sa - lem de - scends from God out of'. The piano accompaniment continues with its melodic and harmonic patterns, ending with a final chord.

ru - sa - lem de - scends from God out of

ru - sa - lem de - scends from God out of

heaven.

heaven.

The first system of the musical score consists of four staves. The top two staves are vocal parts, both with the lyrics "heaven." The bottom two staves are piano accompaniment, featuring a flowing melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

As a bride a - dorned for her

As a bride a - dorned for her

The second system continues the musical score with four staves. The vocal parts have the lyrics "As a bride a - dorned for her". The piano accompaniment continues with a similar melodic and harmonic texture. The key signature and time signature remain the same.

hus - band, a bride a - dorn-ed for her

hus - band, a bride a - dorn-ed for her

The third system of the musical score consists of four staves. The vocal parts have the lyrics "hus - band, a bride a - dorn-ed for her". The piano accompaniment continues with a similar melodic and harmonic texture. The key signature and time signature remain the same.

hus - band be -

hus - band be -

hold, be - hold the

hold, be - hold the tab - er - na - cle of God is with the

tab - er - na - cle of God is with men, the

with men the

men, of God is with men, with men the

tab - er - na - cle of God is with men

ta - ber-nac-le of God is with men.

ta - ber-nac-le of God is with men.

p
And He will

p
And He will

dwell with them and they shall be His peo - ple.

dwell with them and they shall be His peo - ple.

we seek a ci - ty that hath foun - da - - tions, we

seek a ci - ty that hath foun - da - tions e - ter - nal in the

heav'ns, e - ter - nal in the heav'ns whose

ad lib.
builder and mak - er is God, whose builder and mak - er is God.
ad lib.

Andante molto.

Nº 28.

SOPR.
Eye hath not seen ear hath not heard
ALTO.
nei - ther hath it en - ter - ed
TENOR.
Eye hath not seen ear hath not heard nei - ther hath it en - ter - ed
BASS.

nei-ther hath it en-ter-ed
in-to the heart of man,
in-to the heart of man, nei-ther hath it en-ter-ed

in-to the heart of man to con-ceive the things which God hath pre-
in-to the heart of man to con-ceive the things which God hath pre-

par-ed, pre-par-ed for them that love Him. Eye hath not seen
love — Him. Eye hath not
par-ed, pre-par-ed for them that love Him. Eye hath not

ear hath not heard nei-ther hath it en-ter-ed
seen
seen ear hath not heard
nei-ther hath it

in - to the heart of man to con - ceive the

to con -

in - to the heart of man to con - ceive the

en ter ed in to the heart of man to conceive the

things which God hath pre - par-ed, pre -

ceive the things which God hath pre - par-ed,

things which God hath pre - par-ed, pre - par-ed for them that

things which God hath pre - par-ed,

par - ed for them that love Him, pre -

pre - par - ed for them that

love Him, for them that love

pre - par - ed for them that love Him, pre -

par - ed for them that love Him, pre - par - ed for them that
 love Him, pre - par - ed for them that love _____
 _____ Him, pre - par - ed for them that love Him, that
 par - ed for them that love Him, pre - par - ed for them that

love Him, — for them that love Him. Eye hath not seen ear hath not
 — Him, —
 love Him, — for them that love Him. Eye hath not seen ear hath not
 love Him, —

heard, the things which God hath pre-par-ed for them that love Him.
 heard, the things which God hath pre-par-ed for them that love Him.
 heard, the things which God hath pre-par-ed for them that love Him.

Andante.

p The

p The

Andante.

new Je - ru - salem de - scends from God, the new Je -

new Je - ru - salem de - scends from God, the new Je -

ru - sa - lem de - scends from God out of

ru - sa - lem de - scends from God out of

heaven.

heaven.

The first system of the musical score consists of four staves. The top two staves are vocal staves in D major (two sharps), each with a whole note followed by five measures of rests. The third staff is a vocal staff in D major, also with a whole note followed by five measures of rests. The bottom staff is a piano accompaniment in D major, featuring a continuous eighth-note arpeggiated pattern across five measures.

As a bride a - dorned for her

As a bride a - dorned for her

The second system of the musical score consists of four staves. The top two staves are vocal staves in D major, each with a whole note followed by five measures of rests. The third staff is a vocal staff in D major, also with a whole note followed by five measures of rests. The bottom staff is a piano accompaniment in D major, featuring a continuous eighth-note arpeggiated pattern across five measures.

hus - band, ——— a bride a - dorn-ed for her

hus - band, ——— a bride a - dorn-ed for her

The third system of the musical score consists of four staves. The top two staves are vocal staves in D major, each with a whole note followed by five measures of rests. The third staff is a vocal staff in D major, also with a whole note followed by five measures of rests. The bottom staff is a piano accompaniment in D major, featuring a continuous eighth-note arpeggiated pattern across five measures.

hus - band be -

hus - band be -

hold, be - hold the

hold, be - hold the tab - er - na - cle of God is with

the

tab - er - na - cle of God is with men, the

with men the

men, of God is with men, with men the

tab - er - na - cle of God is with men

ta - ber-nac-le of God is with men.

ta - ber-nac-le of God is with men.

p
And He will

p
And He will

dwell with them and they shall be His peo - ple.

dwell with them and they shall be His peo - ple.

And

And

God Him - self _____ shall be with them God Him -

God Him - self _____ shall be with them God Him -

self _____ shall be with them and be their God, and be their God.

self _____ shall be with them and be their God, and be their God.

TENOR SOLO.

The first system of the musical score. It begins with a Tenor Solo line, which is mostly rests. The piano accompaniment is in the key of D major (two sharps) and 4/4 time. It features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand, with many beamed sixteenth and thirty-second notes.

The second system of the musical score. It continues the piano accompaniment from the first system. The right hand has a dense texture of beamed sixteenth notes, while the left hand provides a steady bass line.

The third system of the musical score. The Tenor Solo line enters with the lyrics "God shall". The piano accompaniment continues with its characteristic beamed sixteenth-note patterns.

The fourth system of the musical score. The Tenor Solo line continues with the lyrics "wipe a-way ev - 'ry tear from their eyes". The piano accompaniment remains consistent with the previous systems.

The fifth system of the musical score. The Tenor Solo line concludes with the lyrics "And Death shall be no more neither". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

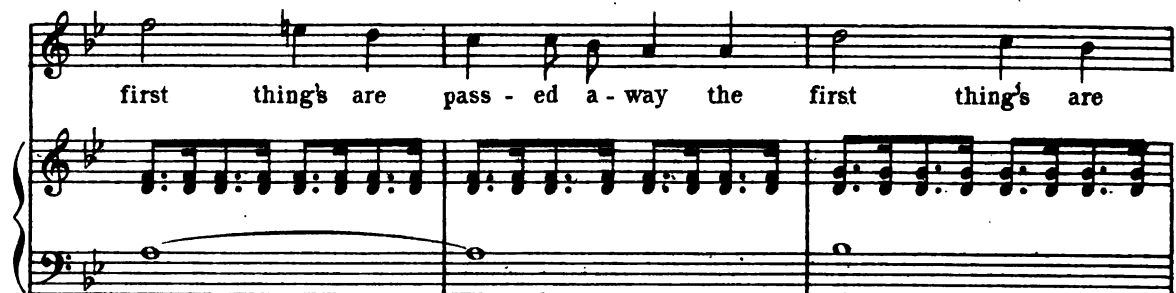
shall there be an - y mourn - ing nor cry - ing nor



pain an - y more, For the



first things are pass - ed a - way the first things are



pass - ed a - way are pass - ed a - way be



hold I make all things



new.

God shall wipe a-way

ev - 'ry tear from their eyes death shall

be no more neither shall there be a-ny mourn - ing nor

cry - ing nor pain a-ny more for the

first things are pass - ed a - way be - hold

I make all — things new.

CHORUS.

The Ho - ly ci - ty the Ho - ly

CHORUS. The Ho - ly ci - ty descends from Heav'n the Ho - ly

The Ho - ly

The Ho - ly ci - ty the Ho - ly ci - ty descends from

L.H.

ci - ty des - cends from Heav'n hav - ing the Glo - ry of God the

ci - ty des - cends

ci - ty des - cends from Heav'n hav - ing the Glo - ry of God the

Heav'n des - cends

Glo - ry of God the new Je -

Glo - ry of God the new Je -

ru - sa - lem des - cends from God the new Je -

ru - sa - lem des - cends from God the new Je -

ru - sa-lem des - cends from God out of

ru - sa-lem des - cends from God out of

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have the lyrics "ru - sa-lem des - cends from God out of". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

Heav'n

Heav'n

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have the lyrics "Heav'n". The piano accompaniment continues with a flowing melody in the right hand and a supporting bass line in the left hand.

It

It

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have the lyrics "It". The piano accompaniment continues with a flowing melody in the right hand and a supporting bass line in the left hand.

hath no need of sun or moon to shine up - on it

hath no need of sun or moon to shine up - on it For the

Glo - ry of God doth light - en it And the lamp there of is the

And there shall be no curse an - y -

Lamb And there shall be no curse an - y -

more, there shall be no curse an-y - more.

more, there shall be no curse an-y - more.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts sing the lyrics "more, there shall be no curse an-y - more." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

And the throne of God the

And the throne of God the

The second system continues the musical score with four staves. The vocal parts sing "And the throne of God the". The piano accompaniment includes a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand.

throne of God _____ and of the Lamb shall be

throne of God _____ and of the Lamb shall be

The third system of the musical score consists of four staves. The vocal parts sing "throne of God _____ and of the Lamb shall be", with a long horizontal line indicating a sustained note. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and eighth notes in the left hand.

there. And His Servants shall see His face.

there. And His Servants shall see His face.

There shall be no night an - y more they need no light of

There shall be no night an - y more they need no light of

Lamp nor light of sun. For the Lord God shall give them light. The

cresc.

Lamp nor light of sun. For the Lord God shall give them light. The

cresc.

Lord God shall give them light give them light and

Lord God shall give them light give them light and

shall give them

ff

ff

ff

they shall reign for ev - er and ev - er. They shall reign for ev - er and

they shall reign for ev - er and ev - er. They shall reign for ev - er and

ev - er.

ALTO SOLO quasi RECIT.

These words are faith - ful and true.

ev - er.

Be hold — I come quickly Be

Be - hold — I come quick-ly Be hold — I come

hold — I come quick - ly, And my re-ward is

quickly I come quick - ly, And my re-ward is

with me. Bles - sed are they that wash their robes.

with me.

Bles - sed are they that wash their robes that

they may have the right to come to the tree of life.

Bles - sed are

Bles - sed are they that wash their robes, bles - sed are

they that wash their robes that they may have the right to come to the

Bles - sed are they that

Bles - sed are they

they that wash — their robes Bless - ed that they may have the
 tree of life — Bless - ed are they that they may have the
 wash their robes Bless - ed are they that wash their

right to come — to the tree of life
 right to come to the tree of life
 robes that they may have the right to come to the tree of

Bless - ed are they that wash their robes that
 bless - ed are they that wash — their robes — that they may
 life the tree of life Bless - ed are they that wash their
 Bless - ed, bless - ed are

they may have the right to come to the tree of life

have the right to come to the tree of

robes that they may have the right to come to the tree of

they that wash their robes that

Bless - ed are they that wash their robes

life Bless - ed, bless - ed are they

life Bless - ed, bless - ed are they

they may have the right to come to the tree of life

Bless - ed, bless - ed

Bless - ed, bless - ed

Bless - ed, bless - ed

Bless - ed, bless - ed

bless - ed are they that wash their robes that
 bless - ed are they that wash their robes that

they may have the right to come to the tree of life and may
 they may have the right to come to the tree of life and may

en-ter in by the gates may en-ter in by the gates _____ in to the
 en-ter in by the gates may en-ter in by the gates _____ in to the

p

ci - ty en - ter in by the gates in to the ci - ty

p

ci - ty en - ter in by the gates in to the ci - ty

p

dim. *dim.* *rall.*

pp Più lento.

The spirit and the Bride say come

pp

The spirit and the Bride say come

pp Più lento.

ppp

And He that hear-eth let Him say come and He that is a

And He that hear-eth let Him say come and He that is a